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# THE QUARTERLY JOURNAL OF SPEECH

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## A STUDY OF ITALIAN ACCENT*

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THE following study of Italian accent is based upon phonographic recordings of thirteen students of the City College. These students were born in Italy (or born in the United States and taken to Italy at an early age), and their knowledge of English was acquired only after Italian speech habits had become fixed. They are all, in other words, individuals with "foreign accents." We preferred, for the sake of simplifying the picture, to exclude from present consideration the large number of Italo-Americans (that is, individuals born in the United States of immigrant parents), who constitute around five percent of our student body.

In age these students range from 19 to 34 years, the average being 24. The period of residence in Italy ranged from 8 to 24 years, the average being 15. The period of residence in the United States ranged from 6 to 17 years, the average being 9. The figures for all the students follow:

| Student No. | Age | Years in Italy | Yrs. in U. S. | |
|---|---|---|---|---|
| 1 | 19 | 13 | 6 | |
| 2 | 21 | 13 | 8 | |
| 3 | 33 | 20 | 6 | (plus 7 elsewhere in Europe) |
| 4 | 23 | 15 | 8 | |
| 5 | 34 | 24 | 10 | |
| 6 | 20 | 9 | 11 | (b. U.S.; ages 3-12 in Italy) |
| 7 | 23 | 12 | 11 | |
| 8 | 21 | 13 | 8 | |
| 9 | 19 | 12 | 7 | |
| 10 | 25 | 8 | 17 | |
| 11 | 25 | 18 | 7 | (b. U.S.; ages 8-16 in Italy) |
| 12 | 30 | 20 | 10 | |
| 13 | 32 | 14 | 8 | |

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Since this is a study of Italian accent, it seems pertinent to introduce first the Italian vowel system. There are in Italian the usual five vowel symbols, but only seven distinct vowel sounds. When we contrast these with the twelve to fifteen of English, we have immediately an idea of one of the important problems facing Italians learning English.

The Italian vowels[1] are:

[ɑ] as in *fare* ['fɑ:re], *andare* [ɑn'dɑ:re]
[e] as in *bere* ['be:re], *tenere* [te'ne:re]
[ɛ] as in *bene* ['bɛ:ne], *terra* ['tɛrɑ]
[i] as in *idea* [i'de:ɑ], *litro* ['litro]
[o] as in *onde* ['o:ndẽ], *ora* ['o:rɑ]
[ɔ] as in *opera* ['ɔpɛrɑ], *poco* ['pɔ:ko]
[u] as in *gufo* ['gu:fɔ], *turare* [tu'rɑ:re]

In general, these vowels are tenser and longer than those of English. The vowel of *terra* is something between our American [ɛ] and [æ].

The chief difficulties of the Italian learning English, or perhaps of any foreigner learning English, may be classified as phonetic difficulties, spelling difficulties, and difficulties of intonation and stress.

In general, phonetic difficulties arise:

1. When there is in the native language (in this case Italian) no approximate equivalent to the English sound. Examples are the English *th* sounds [ð, θ], for which the Italian substitutes a dentalized *d* and *t* respectively. Another example is the English [æ], for which he substitutes a long or short [ɛ], as in *avenue* ['ɛ:vənju], *rattled* ['rɛt̪d], or, less frequently, [ɑ] as in Saturday ['sɑt̪ədi].

2. More generally, when Italian has an approximately equivalent sound which is substituted for the English one. Thus, *t* is made in the Italian fashion and becomes dentalized and unaspirated, as in *time*.

3. In the third place, some more general native speech habits are carried over from one language to the other. An example is the schwa vowel [ə] which is sometimes added to English words that end in a consonant, since Italian words end only in a vowel. Another is, perhaps, the assimilation of *s* to *z* in the neighborhood of voiced consonants, and between vowels.

This paper will be concerned principally with phonetic difficulties of these types.

[1] We are indebted to Prof. Arbib-Costa of the City College for his kindness in recording these vowels for us.

Spelling difficulties are, as one would expect, frequent, and will be mentioned incidentally in the course of our discussion. A particular example is, perhaps, the Italian's confusion of [ɔ] and [o]. Both sounds are present in Italian, but which is the student to choose when faced with contradictions like *broad* and *road?*

Intonation difficulties will be discussed later.

We are ready, then, to discuss in detail the Italian's treatment of the English sounds.

## VOWELS

### [i]

The Italian equivalent of English [i] is long and very tense, but is a quite satisfactory substitute when used in place of the more relaxed, even slightly diphthongal English sound. Therefore, this sound offers very little difficulty to the Italian student. Sometimes (as in the case of all the vowels) there may be confusion as to quantity. Thus, the vowel may be held too long, as in *streets* [striːts].

Occasionally, there is a drop into [ɪ], in words like *policeman, eating, eagle, fifteen* ['fɪfətɪn], *masterpiece, we* (in stressed position), *we'll* (with a retracted [ɪ]), *reached.*

One student pronounced *legal* as [lɛgəl]. He was obviously misled by the spelling.

### [ɪ]

There is no Italian equivalent for this sound. The general tendency is to substitute either a short or long tense [i], in words like *limits, Bill, quick, is, within, risked, it, women, efficient, minutes* ['minjuts], *municipal, chimney, thrilling.* Three of our students used a retracted [ɪ] occasionally in words like *bit, silly, limits.* This is not uncommon in New York speech. The pronunciation of *pretty* as ['prɛdi] is clearly a spelling pronunciation. How is one to explain the pronunciation ['mɛnəts] for *minutes?*

### [eɪ]

The Italian equivalent is a long, tense monophthong [eː]. There is, however, little difficulty with this sound, as a rule, since the monophthong occurs very frequently in American speech. Occasional mispronunciations, however, do occur, such as *name* [nɛːm], *rate* [rɛːt], *indicated* [ɪndɪ'kɛtɪd]. Curiously enough, in *-ay*-spellings, the vowel is often pronounced as a diphthong [eɪ], sometimes very open and approaching [aɪ]. Thus, *day, pay.*

[ɛ]

The Italian equivalent of this sound, especially when long, seems to be more open than the English sound. The Italian student has only moderate difficulty here. Five of the students substituted an occasional [æ] sound in *confessed, exit, everything, men, except, gesture, then, length.* Rarely, the long sound was substituted for the short, as in *west* [wɛ:st], and *met* [mɛ:t].

[æ]

Under this phoneme we are considering words of both the *act*-type and the *ask*-type. For this sound there is no Italian equivalent. Consequently, it is almost never achieved. The most common substitution for it is [ɛ], and can be heard in words like *class, last* (sometimes, as in N. Y. speech, without final *t*), *can't* (also sometimes without final *t*), *January, and* (once with *t* instead of *d*), *laugh, avenue, began, rattled, broadcast, asked* (once as [ɛsk]), *fashioned, am, traffic, masterpiece, had, having, rather, past, half, matter, gas, that, chance, pack.*

Less frequently, but also to some extent, [ɑ] is substituted in words like *Saturday, at, immortality, traffic, masterpiece, camera, that* [ðɑd], *matter, absurd* (accent on the first syllable), *last.*

There is no great consistency about these substitutions. The following is a typical phrase: ['hɛ:ɔpɛst 'naɪn lɛs 'sɑtɔrde 'mɔrnɪŋ].

The proper name *Al* appears once as [al] and once as [ɔl].

[ɑ]

This English sound is almost identical with the Italian and the Italian student usually has no difficulty with it. Occasionally, however, there are quantity difficulties and the vowel appears shortened in *party.* Sometimes, too, the sound approaches [a] in March [ma:rtʃ].

[ɒ]

This vowel is variously treated by the Italian student, ranging from [ɒ] to [ɑ]. This variation, however, is insignificant in American speech. Under this phoneme might be mentioned the pronunciations of the proper name *Tom,* which appeared once as [tɑm] (with a very short vowel), and once as [ta:m].

[ɔ]

The Italian equivalent is a very tense [ɔ:], which sometimes may strike the American ear as a sound between [ɔ:] and [o:]. The

Italian student naturally substitutes this sound for the English one. He has, however, great difficulty with it, and very often confuses it with [o:] in *toward, Broadway, long, dogs, thought, chocolate, all, forward.* Sometimes a short sound [ɒ] may be used, as in *forty, Broadway, all, lost, thought.* There are frequent forms which are rather hard to explain. For example, sometimes an [ʌ] seems to be pronounced. This [ʌ] sound, however, does not occur in Italian. It may be that a very short Italian [ɒ] is being said, or perhaps [ɒ] has been modified through relaxation to fall into the [ʌ] phoneme. This [ʌ] sound was heard in words like *Broadway, along* [ə'lʌŋk], *long* [lʌŋk], *chocolate* ['tʃʌklɪt], *always, thought, dogs, water, etc.* One student used an [u] sound in *toward.*

[oʊ]

The Italian student usually simply substitutes for this sound the Italian equivalent, a monophthong [o:] which goes well enough in American English. Occasionally, the [o:] is very tense and approaches [u], as in *so, go.*

The sound chiefly substituted for [oʊ] is [ɔ]. Thus in *lower* ['lɔwər], *shone, rolling, overcome, though, unknown, known, go, drove, Coney, over oh, so, broke,* etc. We have been told that in Southern Italy [ɔ:] frequently occurs in words which in Northern Italy have [o:], but we were unable from the material we had to discover whether this tendency is carried over into English and is responsible for these numerous confusions.

Some of these substitutions must be due to spelling difficulties. However, when two phonemes such as [ɔ] and [o] (both of which occur in Italian) seem to be so consistently confused in English, the question may arise whether it is not possible that the Italian student may be using in all of these words a sound which lies *between* the two phonemes, which the American ear will recognize as [ɔ] in one place and [o] in another. Possibly this kind of intermediate sound is responsible for the many [ɛ]-[æ] confusions as well. There is little doubt that the very tense Italian [ɔ:] and the very open Italian [ɛ:] are to some extent really intermediate sounds as far as English is concerned. But we must leave this possibility undetermined for the present.

There are other aberrations in this phoneme. Sometimes an [ɔ] is heard followed by an off-glide, as [ɔ$^{ə}$] or even [ɔ$^{ʊ}$] in *go, though, old, noticed* ['nɔ$^{ʊ}$tɪst].

One student substituted a short [ɒ] in *drove.* Another used [ʌʊ]

in *go, suppose.* Rarely, [ʌ] was substituted in *Coney, old,* and in *shone* (an acceptable but obsolescent pronunciation?).

[ʊ]

This sound has no equivalent in Italian, yet, strangely enough (in view of the fact that [ɪ] almost always becomes [i]), it is achieved very successfully. Only occasionally is [u] substituted in *Brooklyn, took,* etc. One student used [ɒ] in *look, Brooklyn.*

[u]

This sound generally gives no trouble. The Italian equivalent is perhaps tenser, and not, like the English sound, inclined to diphthongization, but it is completely satisfactory as a substitute. One student used [ʊ] in *whom,* and another used it in *through.* A third student used a very tense, possibly overrounded [u:] sound consistently.

[ʌ]

Since this sound does not occur in Italian, there is great variety in the sounds which are substituted for it. The chief substitute is [ɑ] in words like *covered, dust, courage, up, upper, once, us, come, others, lunch, nothing, hundred, one, front,* and the prefix *un-.*

The next most frequent substitute is [ɒ] in *upper, up, public, must, couple, sun, hundred.* Occasionally there are substitutions of [ɔ] as in *triumphant* (influence of Italian?), *some, front.* Occasionally an [a] is heard in *but, once, one.* Even after the student has acquired the [ʌ] sound, *o*-spellings will still beguile him into an [ɑ] or [ɒ] pronunciation.

[ɚ]

Although there is no Italian equivalent for the *bird*-vowel, the students we examined had surprisingly little difficulty with it. The general Italian tendency to pronounce *r*'s wherever written probably carried them through successfully. Surprisingly, too, there is very little of the New York [ʌɪ]. This is obviously a native New York sound that has to be learned by the foreigner with as much difficulty as any other English sound. Six students used [ɚ] consistently. One student used [ɜ:]consistently. The others used [ʌɪ] in one or two words, such as *thirty, turned* ([ɔr] occurred twice in *excursion*), but elsewhere regularly [ɚ]. Sometimes the r-quality of this vowel was rather heavy, but still acceptable American English. [ɔɪ], comparatively rare in New York, was said once by one student in *thirty.* One student pronounced this word ['t̪əɾi].

[ɛə]

The Italian open *e* is very close to this sound, so that there is almost no phonetic difficulty with it. The pronunciation ['bɪərɪŋ] used by four students for *bearing,* we take to be a spelling pronunciation (*cf. fearing*).

[ɔɪ]

The Italian student has no trouble with this diphthong. Only one student substituted the N. Y. [ʌɪ] in *appointment, oil, point, joined.* This student, by the way, said [ʌɪ] in *thirty,* but [ɔ] elsewhere.

[ɑʊ]

This diphthong is generally pronounced correctly. There is occasional weakening of the second element, giving [ɑᵘ] in *shouted,* or even complete reduction to [ɑ:] in *crowded, now.*

[ɑɪ]

The Italian equivalent is an [ɑ'ɪ] with the first element quite long. This is generally used successfully for the English diphthong. Occasionally, there is rounding of the first element, in words like *five, I,* etc. This is common in New York speech.

Sometimes the second element is reduced, giving [ɑᵊ] or [aᵊ] in *side, quite.* Sometimes the diphthong is reduced to [ɑ:] in *nine, library, quite.* Occasionally there is confusion as to quantity, and the diphthong may appear long (that is, with the first element long) in *quite,* and short in *side.*

A unique pronunciation was that of one student who said ['rɪfəl] for *rifle!*

[ə]

Generally, this sound is used correctly. Occasionally, as one would expect, there is a use of the full vowel quality, such as [ɑ] in *agree-'able,* or [ɛ] in *overcome,* instead of the obscure or schwa vowel.

Less frequently, this sound is lost: *a couple of* [ə] or [əv] *hot dogs* becomes [ə kʌpl hɑt dɒgz]; *noticed* becomes [notst]; *upper senior* becomes [ʌp 'sinjər]; *more agreeable* becomes [mɔr 'griəbl̩].

The addition of this schwa vowel to words ending in a consonant is not universal, but is nevertheless one of the distinctive features of the Italian accent. Three of our students added no schwa, three added the schwa once, six used the added schwa occasionally, and one used it quite frequently.

Examples of the added schwa are: *I'd rather* [ɑɪd̲ə 'rɛd̲ə], *positively* [ˌpɑsɪ'tɪ̲vəlɪ], *boardwalk* ['bɔrd̲əwɔk].

## CONSONANTS

The treatment of English consonants by Italian students can be discussed under several large heads, not because the individual difficulties are unimportant, but because it is valuable in teaching to correct them as group defects, not as isolated phenomena.

1. Dentalization. *t, d, n,* and *l* are generally dentalized, as in Italian. The difference which this produces in the quality of the *n* is hardly apparent, but it is well known that dentalized *t* and *d* by themselves, even if all the other sounds of the language have been mastered, are enough to betray the foreign accent. The *l* itself is generally very light, like the Italian *l*, especially in initial position, but, rather surprisingly, it is sometimes very dark in final position, as in *Bill, eagle,* sounding like the dark Russian *l* or even just an [u̯].

2. Lack of aspiration. The voiceless stops *p, t, k,* in initial position are generally unaspirated. This produces a strikingly different effect, making them sound almost like the corresponding voiced stops. Thus, *time* sounds not unlike *dime.*

3. Cognate substitutions. The interchange of voiced and voiceless sounds is very frequent.

a. Voicing of unvoiced sounds.

*z* for *s* is most common. This is apparently a carry-over of the Italian *s impura,* an *s* which in the neighborhood of voiced sounds becomes *z*. Thus, *must be* [mʌz bi], *works* [wə·gz], *necessary* ['nɛzəˌsɛri], *since* [sɪnz], *gas, confessed, municipal.* This substitution is, of course, common in other kinds of foreign accents.

*f* becomes *v* occasionally, as in *triumphant.*

[θ] becomes [ð] occasionally, as in *length.*

*t* becomes *d* in *noticed, shouted, front, that.* Medial *t* is often treated this way in N. Y. speech. Sometimes, as also in N. Y. speech, a flapped *r* is substituted, in words like *party, thirty.* (One student used a glottal stop in *appointment* [ə'pɔɪnˀmɛnˀ].)

b. Unvoicing of voiced sounds. This is common, as in other kinds of foreign accents, especially with final voiced sounds. Thus:

Final *z* becomes *s* often, as in *always, was, names,* etc.

Final *d* becomes *t* occasionally. Thus, *and* may appear as [ɛnt].

Final [dʒ] becomes [tʃ] as in *bridge* [brɪtʃ].

Final *v* becomes *f* as in *five.*

4. Loss of consonants.

*t* is lost occasionally in words like *last, asked, appointment.* This is, of course, common colloquial American.

*d* is lost occasionally in words like *couldn't*. This is also common American English.

*l* is lost occasionally in words like *all right, let's go*. These pronunciations are likewise not distinctly foreign.

[ð] is lost occasionally in phrases like *in the water* [ɪn ə wɔdər]. Also, common American.

5. The *th* sounds become either dentalized *t*-and *d*, or dentalized *t* and *d* followed by the corresponding continuants [tθ, dð].

6. There is some difficulty with the *h* sound, which does not occur in Italian. It is sometimes omitted in words like *having, heat, half, hot,* and sometimes inserted where it does not belong at the beginning of words like *either, eating, us*.

7. The *r* is generally trilled. Two students surprised us by using a uvular *r* in one or two places.

8. The [ŋ] sound—known in Italian only as part of the phoneme [n], and occurring only before [k] and [g]—gives considerable trouble. Four students substituted [ŋk] in *along* [ə'lʌŋk], *long* [lʌŋk], *bringing* ['brɪŋkɪn]. Three used [ŋg] in *Long Island*. Some substitute *n* in final position. These pronunciations of the [ŋ] are by no means the peculiar property of the Italians.

9. The *w* sound gives little trouble, apparently. Once an [u] was substituted in *west;* once a [v] was substituted in *quick*.

10. Miscellaneous consonant difficulties. One student pronounced *and* as [ɛŋ] in *and others* [ɛŋ 'ʌðəɪz], *and his face shone* [ɛŋ ɪz], etc. This cannot be regarded as anything but a purely personal pronunciation. Another student, in the phrase *a couple of hot-dogs,* inserted a *w* ['kʌpl əʷə 'hɑt dɒgz]. This is apparently another individual flourish, not a manifestation of a type of foreign accent.

## INTONATION AND STRESS

The intonation patterns of Italian, which the foreign student is likely to carry over into English, are probably among the most characteristic elements of his "foreign accent." However, since the whole question of intonation and stress is so complicated, and since the normal intonation patterns for American English are, so far as we know, as yet unestablished, we can do no more here than indicate what seem to be a few of the general tendencies of the Italian with regard to intonation.

1. In the first place, one notes a general tendency to stress strongly syllables which have, normally, a secondary stress, or are even completely unstressed. Furthermore, whereas in English speakers these

comparatively unstressed syllables would be spoken on a slightly lower pitch, the Italian keeps them all on a high level. Thus:

half-past nine last Saturday morning

but the sun was so hot

that was necessary ["ðætə "wʌz "nɛzə"sɛrɪ]

2. One notices, contrasting the stressed syllables, that there is a greater pitch range than in normal American English, the higher pitches being lifted higher, and the lower ones dropped lower. There is also greater definiteness in the movement of the voice. There is none of the sliding that we are so fond of. Thus:

*Bill and I had an appointment with Tom at the*

*side exit of the Public Library, etc.*

3. There is a characteristic falling intonation pattern which is repeated again and again in three- and four-syllable phrases. Thus: *(It was Tom's) lucky day* Normally, in English, the first syllable would be stressed, the second unstressed and on the same pitch, and the third stressed slightly lower: Sometimes in English the second syllable may be unstressed and drop much lower in pitch, with the third syllable (stressed) rising almost to the level of the first. Thus: *Mickey Mouse* The Italian, however, stresses the first syllable on a high pitch, and lets the others fall regularly down, unstressed.[1] Thus:

*Mickey Mouse*

*rolling-game*

*(We) enjoyed the water*

*everything was all right*

4. Misplaced stresses are common. For example:

*every'thing*
*necessary* ['nɛsə'sɛrɪ]
*nine'teen thirty'five*

[1] This pattern, resembling steps of stairs, is well illustrated in Prof. Parmenter's article on Italian intonation in *Italica*, September, 1930, 80-84.

## TEACHING METHODS

If we may venture at this point to offer a tentative plan of procedure in teaching Italian students, we should like to suggest that the peculiarities of English be presented to them in the following order:

1. High tongue position for *t, d, n, l.* Aspiration of *p, t, k.*
2. The *th* sounds.
3. Vowels. The student's vowels must be increased in number by the addition of ʌ, ɪ, æ, ʊ. He must be drilled on the groups of vowels which he is likely to confuse: ɛ, æ, ɑ; ɪ, i; ɔ, oʊ.
4. ŋ.
5. *r*.
6. Voicing of final consonants. Rules.
7. Vowel quantity.

Intonation, stress, and the treatment of the schwa should probably be taught concurrently with these.

## CONCLUSION

Some of the characteristic errors which Italian-speaking students make when struggling with English have been described. These are difficulties with vowel and consonant quality and quantity and with intonation and stress. They are obviously caused by the tendency to carry over into English certain language habits of the native tongue.

But now a word of caution and reservation is necessary. In the first place, very few of the sound substitutions or other features presented above are peculiar to the Italian accent, with the possible exception of the intonation and the added schwa. Low *t* and *d* and unaspirated *p, t, k,* are common to all the Romance languages (among others), and any teacher in New York City can tell you that *ng*-trouble is by no means confined to the Italians. Furthermore, one can sometimes listen to whole phrases spoken by these students without hearing anything peculiarly Italian. For example, take the phrase *tramp the length of the boardwalk*, which one of our students pronounced ['tRɛʏm d̲ə 'lɛʏŋθ əv də 'bɔrdβʌk], where the [R] is a uvular *r* and the [β] a bilabial *v*. What kind of accent is this? One would not be surprised to hear the same kind of speech from any number of other kinds of foreigners.

The second point to bear in mind is the wide variety shown in the treatment of the several sounds. The material given above on the distribution of the [ʌ] and its variants, and on the occurence of added

schwa might be recalled at this point. Then, student number one may retract his [ɪ] sound but never substitute [i] for it; student number two may have no difficulty at all with [ɪ]; the majority, however, as we have seen, will have some trouble with it. Again, in dealing with the [ɔ] sound, you may get student number two, who always says [o], but on the other hand, you may get student number six, who uses [ʌ] in *always, thought, chocolate,* [o] in *toward,* and [ɒ] in *all* and *Broadway.* Student number one will say *class, last, laugh, can't,* all with [ɛ], and *half, past* with perfectly good [æ]. And finally, you may get student number nine, who, in the phrase *look at that, then,* makes one good *th* and one bad ð̊ne: [dæt ðɛn].

To sum up, then, a composite portrait such as has been presented here may, we hope, be of some value in indicating general tendencies. However, when you receive a card at the beginning of the term for a student named Salvatore Ferrari, let us say, although you may with due reason exclaim, "Ah, an Italian!" it does not follow that you can immediately tell what kind of English Salvatore is going to use. Fortunately, it will not be very difficult to find out.

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# THE FIRST PRONOUNCING DICTIONARY

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SINCE an important tool of linguistic study is the exact representation of pronunciation by written symbols, it may be of interest to describe one stage in the development of these, namely the stage when they were recognized as possible and desirable. Thomas Sheridan's dictionary, published in 1780, seems to be not only the first of its kind conceived in principle and executed, but also the first widely popular and widely imitated.

Indications of pronunciation furnished by the early lexicographers have been described by Long and Steger.[1] Thomas Dyche, in his *Guide to the English Tongue,* 1710, first marked the accented syllables; in this he was followed by Bailey in his popular dictionaries of 1721 and later; and the custom became regular. Benjamin Martin's *Lingua Britannica Reformata; or, A New English Dictionary,* 1749,

[1] Percy Long, "English Dictionaries Before Webster," in *Proceedings of the Bibliographical Society of America,* IV (1909), 25-43. S. A. Steger, *American Dictionaries* (Univ. of Va. diss., 1913).

gave numbers after some words to show the number of syllables. But Thomas Sheridan seems to have voiced the general opinion on the subject of phonetic symbols when in 1755, *à propos* of the proposal to establish an English Academy on the French model, he wrote, "It would be impossible by any works which they [the English academicians] could publish to fix the sound of pronunciation, as knowledge of this can be communicated only by speech." [2]

Four years later, in 1759, James Buchanan published his *Lingua Britannica Vera Pronunciata,* in which he offered more aid to the Scotsman (or other person anxious to pronounce English correctly) than had been offered in print before. Since this book is rare, I have not been able to examine a copy, but a German dissertation describes it,[3] and so does Buchanan himself a few years later. "I marked," he says, "the long and short sounds of the vowels throughout the alphabetical words, distinguished every quiescent letter, pointed out the number of syllables each word consisted of where doubtful, and ascertained the various sounds of the vowels and diphthongs and of the single and double consonants, &c. . . . "[4] That is, by means of italic letters, macron, breve, and accent marks he gave what indication he could of the pronunciation without re-spelling the words.

Perhaps this work of Buchanan's set Thomas Sheridan's imagination to work. At any rate, it was not long before he realized that he and other writers had been mistaken in declaring that knowledge of pronunciation could be communicated only by speech. In fact he was soon describing the essential characteristics of phonetic symbols, designing a suitable phonetic alphabet, and compiling a pronouncing dictionary. Part of this appears from his publication of 1762, *A dissertation on the causes of the difficulties which occur in learning the English tongue. With a scheme for publishing an English grammar and dictionary upon a plan entirely new.* Here Sheridan gives an excellent description of the relation of written symbols to speech. Perfect English writing would do what modern Hebrew does, he says, provide one symbol, and only one, for each sound. He continues:

> When written words are considered as types of sounds, in order to make them correspond to their archetypes, the four following rules would be strictly observed:

[2] *British Education*, 369.

[3] Karl Mathes, *Englische Lautlehre nach James Buchanan* (Heidelberg, 1915).

[4] *Essay towards establishing a standard for an elegant and uniform pronunciation of the English language* . . . (London, 1766), page v.

1. No character should be set down in any word, which is not pronounced.
2. Every distinct simple sound should have a distinct character to mark it, for which it should uniformly stand.
3. The same character should never be set down as the representative of two different sounds.
4. All compound sounds should be marked only by such characters as will naturally and necessarily produce those sounds upon being properly pronounced in the order in which they are placed.[5]

Sheridan has also realized the essential feature of the re-spelling of the words. He says,

One column shall exhibit the words in alphabetical order as they are written, or spelt; and in another column, opposite to each word shall be marked its just pronunciation.[6]

This is sound analysis and quite superior to anything which had been written before this date, so far as I have been able to discover. Contrast of Sheridan's competence with the failures of earlier writers may be brought out by a further quotation or two. These earlier writers are spoken of by Jespersen as follows: "Most of these old authors knew next to nothing of phonetics, and were apt to mistake letters for sounds."[7] And Wyld writes similarly, "These passages illustrate the invincible futility of Butler and his kind . . . it is impossible to be sure what he means when he talks of diphthongs."[8] Sheridan, in a work written a few years later than that previously quoted, has a passage which is quite parallel to that of Wyld: "There is no article in which our grammarians have shown such a want of skill in sounds, as that of diphthongs . . ."[9] "A diphthong is the union of the sounds of two vowels in such a way as to make but one articulation or syllable."[10] "Besides these [diphthongs] which I have enumerated and described, there is a vast variety of combinations of vowels in our tongue, which have been most absurdly called diphthongs by our grammarians, when in reality they are only so many different ways of representing the same simple sounds of our vowels. To distinguish such from true diphthongs, which means double sounding, I shall take the liberty of coining a new word, and shall call them *diagraphs*, or double written."[11] This term newly coined by Sheridan has, of course, entered into the basic vocabulary

[5] pp. 8-9.
[6] p. 30.
[7] *Modern English Grammar*, I, 10.
[8] *History of Modern Colloquial English*, 170.
[9] *Lectures on Reading*, 36.
[10] *Ibid.*, 37.
[11] *Grammar*, 12.

of the subject. Although such contemporaries as Buchanan and Walker were often unable to grasp this distinction, Sheridan himself seems to have used it with as much accuracy as could be expected.

It is true that his phonetic alphabet, as described in 1762, is not up to the standard set for us today, nor is it even up to his own standard, since lack of new symbols forced him to use combinations of consonants for some simple sounds. His practice fell short in two other respects, also, in that he did not hesitate to use duplicate symbols for some of the vowel sounds, and he did not eliminate the final *e* in syllables where it is not pronounced. There was no confusion in his mind as to the reason for these practices, however; in no case does he seem to be confused as to the number of sounds (phonemes) he intends to distinguish. His motive seems always to have been a practical one; for example, as to the final *e* he says, " . . . The omission of it might puzzle persons at first sight in the pronunciation of many words where they were accustomed to see it, and the continuance of it cannot be attended with any bad consequences, as it must be evident to every one that it is never to be pronounced, having no mark over it." [12]

In this quotation the "mark" referred to is a small Arabic numeral placed over the vowels, a *1*, *2*, or *3*, to indicate the value assigned in a key. Only one other symbol was used in Sheridan's phonetic alphabet, a bar in the "th" to distinguish the voiceless from the voiced aspirant. By assigning definite values to the ordinary letters and by using combinations of letters in several cases, he was able to furnish a phonetic alphabet of eleven vowels, nineteen consonants, and four diphthongs. Duplicates appear in the case of three of the diphthongs. This may be compared with the Michaelis-Jones phonetic dictionary, for a modern example, which used fifteen vowels, twenty-four consonants, and a dozen or so diphthongs. Our Merriam-Webster, with its numerous duplicates, uses some sixty-four symbols. Obviously Sheridan must have failed to distinguish certain sounds. His most puzzling omissions are the so-called "Italian *a*" (low-mid or back-lax-unrounded), the neutral *e* (unstressed mid-mixed-lax), and variants of *r*. But the essential features for a practical phonetic alphabet are there. In devising this alphabet, Sheridan recognized the target at which he was aiming, and I think it may be said that he not only saw but struck it for the first time.

In describing Sheridan's phonetic alphabet, I have added a few details from works later than the pamphlet of 1762. Sheridan there

[12] Appendix to *Grammar*, 63.

made an analysis of the sounds of English, however, giving his key and referring to the "2d a," the "3d e," and so forth; the conception was essentially complete. All that remained was the execution. This may be dated with accuracy.

In publishing this pamphlet in 1762, Sheridan made his purpose plain. His work was addressed to "a certain Noble Lord [by] a man, who after much thought, application and labor has formed a plan, the execution of which may contribute highly to the benefit of these realms." Posterity will surely address praise to the age which first sees the execution of the plan, Sheridan thinks, and will remember that " 'the success of it was entirely owing to the zealous endeavours of —' Here, my Lord, is a blank— The name of that minister which shall fill it will be more memorable in future times than that of Maecenas . . . " Lord Bute was ambitious, it is said, for just the kind of fame which Sheridan foretold for this unknown person; he signified his approval of the plan by bestowing upon Sheridan one of the first pensions of the new reign. This was the pension concerning which Doctor Johnson made the remark, "If they have given him a pension, it is time for me to give up mine," thus furnishing the occasion for an estrangement which did little honor to orthoepist or lexicographer.

Sheridan's pension was for only £200, less than he had expected, and he was given to understand that no more would be forthcoming until the dictionary had been written. He therefore set to work, doubtless finding the task more considerable than he had expected. Not long after the receipt of the pension he was forced to fly from his creditors to France. He and his family took up their residence at Blois in August, 1754. From there he wrote to a friend and protege, Sam Whyte, that his future was to be built on his grammar and dictionary.[13] By May of the following year, 1765, he had finished the dictionary, later mentioning it again among works completed at Blois.[14] There is no evidence to show that the dictionary then reached the form in which it later appeared, but it seems likely that it did and that only three years intervened between Sheridan's proposal and its execution.

No additional reward was granted by His Majesty's ministers, however, and partly for this reason the dictionary was not published

[13] Quoted in Samuel and E. A. Whyte's *Miscellanea Nova* (Dublin, 1801), 120-1.

[14] Letters of 24 May, 1765, and 1 August, 1766, quoted in Whyte, *op. cit.*, 125-7, 34-5.

for fifteen years. Another probable reason for delay was that Sheridan feared the published volumes would rival his lectures and teaching, which brought him considerable income, and in which he continued to use his scheme of phonetic transcription.

In the interval between Sheridan's description of his proposed dictionary in 1752 and the publication of the two large volumes in 1780, several other dictionaries were published. Several of these are rare, and I have consequently been unable to examine them all, but I have obtained information on all of those of which the titles sound promising. Only one, I believe, went so far as to re-spell the words to indicate their pronunciation—that of Buchanan, published as *An essay towards establishing a standard for an elegant and uniform pronunciation of the English language* (London, 1755). This was, then, the first published work to re-spell the words in indication of their pronunciation. Buchanan used the familiar macron, breve, italics, doubled letters, and other signs in a comparatively imperfect phonetic alphabet, failing to distinguish between voiced and voiceless labiodentals, and having several symbols for many of the sounds; in his discussion he failed to distinguish diphthong and digraph. Buchanan's list of words was comparatively short, and his book does not seem to have been reprinted. William Kenrick's dictionary of 1773 is interesting as first using the scheme proposed by Sheridan and later used by Walker, Webster, and many others, that of indicating the value of the vowels by placing small Arabic numerals over them. Kenrick did not re-spell his words, however, merely placing the numbers above the vowels in the words as commonly spelled. William Perry published in 1775 *The Royal Standard Dictionary: in which the words are not only rationally divided into syllables . . . but likewise . . . the various sounds of the vowels and consonants, denoted by typographical characters* . . . This sounds promising, but in fact Perry merely used the familiar diacritical marks and printed the silent letters in italics, adding no original features. This work was the most popular of the pronouncing dictionaries so far published.

When in 1780 Sheridan's dictionary did finally appear, it was immediately recognized as presenting a desirable innovation. By 1797 there were five London editions by Dilly, at least two more editions in Dublin, at least four and probably seven in Philadelphia, and even a German transcription, with added re-spellings in an improvised phonetic alphabet for German. Sheridan, improved by Stephen Jones, corrected and improved by Nicholas Salmon, amalgamated with Johnson and Walker by T. Browne, and otherwise modified, continued to appear in scores of editions for eighty years after the

original publication. Meanwhile Walker, who acknowledged no debt to Sheridan, while using most of his materials, was able to improve the phonetic alphabet in the case of a few sounds, and gained an even greater popularity than Sheridan. From this time on, nearly all the popular dictionaries provided re-spelling in some kind of phonetic transcription. When in 1856 F. Pitman reprinted Sheridan's original "dissertation," Sheridan's connection with the modern study of phonology was made evident in another way.[15]

Thus it may be seen that Sheridan conceived the plan of a phonetic alphabet and described its essential characteristics in 1762. Within three years he had used his alphabet in writing a pronouncing dictionary which, when it appeared in 1780, became the first of its kind to be widely popular and widely imitated.

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# ILLUSTRATIONS OF PHONETIC STRUCTURE

## I. Single Consonant Contacts in General American English

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THE following list is one of a series which when completed should make up a phonetic dictionary, differing in an obvious way from pronouncing dictionaries. The compilation and arrangement by phonetic alphabet of all the combinations of vowels and consonants and their groups, in General American or any other dialect of spoken English, is a task requiring years; the present compilation of single consonants at the syllable junction has taken months. Lists of the consonant clusters are too common to need repeating here. Much remains to be done with listing vowels in contact (hiatus) and consonant groups (clusters) in contact with each other. The term *contact* is used here to indicate inter-syllabic occurrence. The dash after a symbol means that it is initial; the dash before means that it is final; the dash never stands for a syllabic division.

The list follows Kenyon's arrangement of consonants in his *American Pronunciation*. Each consonant is shown in final position, followed by each consonant in initial position in a following syllable or word. The simple, compound, or near compound words are drawn

[15] Pitman evidently used a mutilated copy, for he did not know the date of Sheridan's dissertation, guessing "about 1770."

from common usage whenever possible. A few technical terms are used on dictionary authority (Webster, Standard, Century).

The relative completeness of the list speaks for itself. With few exceptions, notably [ð] as in *this,* [z] as in *zone,* and [ʒ] as in *rouge* (semi-French pronunciation), all the consonants combine with each other. In the regular series, blanks are left to call attention to all necessary omissions of these and a few others such as [θ] with itself as in *both thirsty* (Kenyon) and [ð] with [j] in *with you.* Phrases like the last two may easily be found to cover most of the gaps. An appendix is added to illustrate these. Naturally, the writer would be glad to learn through the pages of the QUARTERLY JOURNAL of any single or compound words which will fill the blanks.

Lists of the type given here will be useful to investigators of phonetic structure, an almost untouched field for research; and to articulation testers. At present, frequency of error and frequency of occurrence are the main factors determining the content of articulation tests. In the opinion of the present writer, the actual occurrence of any sound combination, no matter how difficult or infrequent, entitles it to some consideration in testing. In particular, consonant contacts, especially the homologous ones, as in *at times, grass seed,* are often slurred by college students but more often given their full value without over-pronunciation by good radio announcers.

The term "grape pie" which gives a title to the first list, is from Westfield, New York, in the grape country.

The "grape-pie" list.

Syllable junction groups—single consonants

| | —p | —b | —m | —t |
|---|---|---|---|---|
| p— | grape-pie | stub-pen | umpire | gate-post |
| b— | soap-bubble | grab-bag | number | hat-box |
| m— | shipment | submit | home-made | nutmeg |
| t— | captain | obtain | sometimes | coat-tail |
| d— | trap-door | subdue | clamdiggers | outdoors |
| n— | shrapnel | abnormal | sameness | witness |
| k— | tip-cart | hubcap | tomcat | whitecaps |
| g— | shop-girl | hobgoblin | home-guards | night-game |
| f— | cupful | clubfoot | comfort | grateful |
| v— | grapevine | obvious | steam-valve | outvote |
| θ— | shop-thief | globe-thistle | something | white thorn |
| s— | tipsy | absent | himself | outside |
| z— | crop-zone | observe | flimsy | temperate zone |

| | | | | | |
|---|---|---|---|---|---|
| ʃ— | slip-shod | crab-shell | steamship | light-ship |
| tʃ— | hope-chest | club-cheese | rum-cherries | meat-chopper |
| dʒ— | flap-jack | object | plum jam | bootjack |
| r— | upright | rib-roast | ramrod | hatrack |
| l— | triplet | public | homeless | greatly |
| h— | topheavy | clubhouse | somehow | hothouse |
| w— | upward | cobweb | someone | outward |
| ʍ— | stop-wheel | bob-white | somewhere | right whale |
| j— | ship-yard | cab-yard | chrome-yellow | light-year |

| | —d | —n | —k | —g | —ŋ |
|---|---|---|---|---|---|
| p— | bedpost | tenpin | stickpin | frogpond | king-pin |
| b— | goodbye | unbend | cookbook | ragbag | strong-box |
| m— | admit | inmate | brakeman | ragman | hangman |
| t— | bedtime | until | active | pigtail | tongue-tied |
| d— | mad dog | under | weekday | dogdays | kingdom |
| n— | midnight | unknown | sickness | eggnog | hangnail |
| k— | redcap | mankind | bookcase | log cabin | King Cole |
| g— | headgear | shinguard | rock garden | league game | ring-gage |
| f— | dreadful | confess | breakfast | dogfish | ring-finger |
| v— | advance | envy | check valve | plug valve | wing-valve |
| θ— | bloodthirsty | unthinking | buckthorn | dog-thief | spring thaw |
| s— | bedside | answer | quicksand | jigsaw | singsong |
| z— | sudsy | pansy | Arctic zone | exact | anxiety |
| | torrid zone | | | | |
| ʃ— | woodshed | sunshine | action | egg shell | slingshot |
| tʃ— | woodchuck | century | sick chamber | drag-chain | spring chicken |
| dʒ— | broad jump | danger | blackjack | fig jam | hung jury |
| r— | bedroom | unrest | bookrack | legroom | ring-rope |
| l— | headline | only | quickly | legless | strongly |
| h— | redhot | unhappy | backhand | foghorn | long haired |
| w— | redwing | inward | bookworm | dogwood | gangway |
| ʍ— | bid whist | meanwhile | buckwheat | cog-wheel | spring-wheat |
| j— | midyear | unyoke | brickyard | egg-yolk | spring-yoke |

| | —f | —v | —θ | —ð | —s |
|---|---|---|---|---|---|
| p— | half-pay | stove pipe | tooth paste | tithe payer | dispute |
| b— | life buoy | above board | southbound | smooth bore | baseball |
| m— | deaf mute | movement | arithmetic | rhythmical | gasman |
| t— | life time | dovetailed | bathtub | lathe tool | mistake |
| d— | off-day | grave digger | Southdown | lathe dog | misdeal |
| n— | toughness | love nest | ethnology | smoothness | baseness |
| k— | brief-case | dovecote | cloth coat | lathe cords | discover |

| | | | | | |
|---|---|---|---|---|---|
| g— | safeguard | slave girl | Southgate | tithe gatherer | misgiving |
| f— | half full | wave form | youthful | smooth faced | useful |
| v— | leaf-valve | hive vine | Death Valley | smooth voiced | face value |
| θ— | roof thatch | five-thirty | | | anesthetic |
| s— | offside | lovesick | bath salts | loathsome | grass seed |
| z— | F. Z. | above zero | South Zanesville | | S. Z. |
| ʃ— | offshore | weaveshed | South Shore | smoothshod | close shave |
| tʃ— | half chicken | slave child | death chamber | lathe chuck | pasture |
| dʒ— | life job | Lovejoy | South Jamesport | smooth joint | misjudge |
| r— | riffraff | weaveroom | bathroom | lathe race | bus ride |
| l— | safely | lively | toothless | smoothly | useless |
| h— | offhanded | brave hearted | bath house | lathe head | household |
| w— | halfwit | drive-way | mouth wash | smooth winged | gas war |
| ʍ— | buff-wheel | drive wheel | tooth wheel | smooth whale | ferris wheel |
| j— | half year | graveyard | cloth yard | | disyoke |

| | —z | —ʃ | —tʃ | —dʒ |
|---|---|---|---|---|
| p— | newspaper | pushpin | peach pie | ridge pole |
| b— | husband | wishbone | sketch book | bridge builder |
| m— | spasmodic | freshman | watchman | judgment |
| t— | Aztec | washtub | watch tick | bridge table edge tool |
| d— | wisdom | washday | touchdown | stage door |
| n— | business | fishnet | beechnut | page number |
| k— | cheese cake | fishcake | latchkey | fudgecake |
| g— | nosegay | cash girl | watch guard | lodge gate |
| f— | crow's foot | cash fare | pitch fork | stage fever |
| v— | cheese vat | cash value | Richville | hedge vine |
| θ— | rose thorn | bush thicket | Scotch thistle | hedge thorn |
| s— | size six | ash sieve | beach sand | stage setting |
| z— | | | | |
| ʃ— | news sheet | ash shoot | beach shells | wedge shell wedge shaped |

| | | | | |
|---|---|---|---|---|
| tʃ— | rose chestnut | fish chowder | watch chain | village church |
| dʒ— | rose geranium | fish joint | peach jam | village jail |
| r— | news reel | dishrag | beach robe | hedgerow |
| l— | wisely | flashlight | richly | fledgling |
| h— | rose house | fishhook | witchhazel | hedgehog |
| w— | beeswax | fish worm | catchword | bridgework |
| ʍ— | glaze wheel | brush wheel | match wheel | stage whisper |
| j— | rose yard | Irish yew | peach yellows | college yell |

| | —r | —l |
|---|---|---|
| p— | warpaint | goalpost |
| b— | morbid | whalebone |
| m— | garment | almost |
| t— | fourteen | hilltop |
| d— | ordeal | bulldog |
| n— | fairness | illness |
| k— | market | welcome |
| g— | forget | ball game |
| f— | poor farm | shellfish |
| v— | harvest | salvage |
| θ— | four-thirty | Waltham |
| s— | car sick | also |
| z— | Tarzan | palsy |
| ʃ— | warship | shell shock |
| tʃ— | orchard | wall chart |
| dʒ— | sergeant | algebra |
| r— | ear ring | already |
| l— | darling | oil lamp |
| h— | poor house | foolhardy |
| w— | farewell | always |
| ʍ— | rear wheel | mill whistle |
| j— | dooryard | coal yard |

## Consonant Contacts

Appendix to List I, showing phrase contacts of [ð] as in *this*, [z] as in *zero*, [ʒ] as in *rouge*, etc. Arrangement as before.

| [ð—] | [z—] | [—ʒ] |
|---|---|---|
| keep this | | rouge pot |
| grab this | | garage bill |
| come there | | garage man |
| get there | | garage top |
| hide this | | garage door |
| on the hill | | garage number |

| | | | |
|---|---|---|---|
| back there | | rouge kept | |
| drag them | | rouge gone | |
| bring that | | | |
| off the road | | garage full | |
| of this | | garage value | [—θ θ—] |
| the tooth there | | rouge thick | both thirsty |
| | | | [—ð θ—] |
| with this | with zinc | a mirage this | with thirty |
| miss them | | garage sold | |
| was there | was zero | rouge Zelia | |
| wish them luck | hush Zeke | garage shingled | |
| catch them | which zoo | garage changed | |
| stage the play | edge zigzag | rouge Jenny | |
| wear this | | garage rent | |
| all that | | rouge lost | [—ð j—] |
| | | | with you |

# THE SOUNDING BOARD FUNCTION OF THE HARD PALATE IN SPEECH AND VOICE

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It is a well ascertained physical principle that waves—whether of sound in air or on the surface of water, or of light in space—cannot be reflected (so as to take a definite direction) except from surfaces which are large compared with the wave length of the undulation which falls on them. . . . In voice production, the wave lengths employed vary in length from between 14 feet and 3 feet, in the case of a bass voice, to between 4 feet and just under one foot for a soprano. If by a "sound board" in voice production is meant a reflector, such as is suspended over pulpits to throw the speaker's voice down amongst his audience, then the palate of a basso profundo would need to measure 20 feet either way (if not more) to be effective on his lower notes. A soprano might be able to manage with a palate, say, 6 feet square, and teeth (if these are to be included) of the same length. The sounding board and reflector theory is therefore not tenable.[1]

RUSSELL'S conclusion, drawn from a study of X-ray and "laryngo-periskopik" experiments led him to believe that much of that "tonal quality" which we recognize in the vowel, as well as in the singing and speaking voice, may possibly be traceable to a modification of the energy distribution among the partials of the glottal tone

[1] Sir Richard Paget, *Human Speech* (1930), 211-212.

complex brought about not only by the total column of air in the vocal cavities functioning as resonators, but by the interior larynx modifications of the original glottal complex as well as the "filtering" or "modifying" effect of hard and soft vocal cavity surfaces—constriction against the former tending to accentuate the high or more piercing partials. This latter effect may be sought in a sounding-board function bringing about a loudness which is so often falsely called resonance.[2]

These references seem to be rather conflicting evidence at first glance. However, Paget was speaking of fundamentals of the glottal complex tone while Russell was referring to a re-enforcement of the high partials.

From Fletcher we get the formula pertinent to this study:[3] $V = FL$. $V$ = the velocity of sound in air, $F$ = the pitch or number of double vibrations per second of the sound, and $L$ = the wave length. If the shortest distance across the palate, i.e., the wave length (see Paget *supra*), and the velocity of sound through air at the temperature of the human mouth, were known, then with this formula the frequency could be found which a sounding board the size of the hard palate might possibly emphasize in the way Russell has shown above.

If L=5 centimeters (my own palate) and if V=331.898 meters per second at 0° C.;[4] and if the mouth temperature is 98.6° F., or 37° C.;[5] then the speed of sound at that temperature is 353.570 m.p.s. (formula: $V = V_0\sqrt{1 + \delta t}$).[6]

$$V = FL$$

$$F = \frac{V}{L}$$

$$F = \frac{353.570}{5 \text{ cm.}}$$

$$F = 7071.4 \text{ d.v.s.}$$

If the speaking pitch of the voice were known, the size of the palate (wave length) could be determined as Paget has done above.

[2] G. Oscar Russell, *Speech and Voice* (1931), 146-147.

[3] Harvey Fletcher, *Speech and Hearing* (1929), 309.

[4] E. H. Barton, *Textbook on Sound* (1926), 546. ($\delta$ is the coefficient of expansion for gases, which in the case of air is .003665.)

[5] J. J. R. Macleod, *Physiology and Biochemistry in Modern Science*, (Edinburgh, 1929), 937.

[6] Barton, *Ibid.*, 546.

On his audiometer testing chart, Russell indicates the speaking pitch of men's voices to be 64 d.v.s. to 350 d.v.s. and of women's voices up to 550 d.v.s. Hence if one's voice is pitched at, say, 130.97 d.v.s., the first C below middle C on the piano, (if A = 440 d.v.s.) his palate would have to be over 2.6 meters wide to emphasize the fundamental.

$$L = \frac{V}{F}$$

$$L = \frac{353.570}{130.97}$$

$$L = 2.698 \text{ meters}$$

If the voice was used on the highest pitch manifest in a woman's speaking voice, her palate would have to be at least 64.2 cm. in surface diameter. The fundamental could not be so emphasized, because of physiological limitations, as Paget has indicated, but yet the reenforcement of the high overtones could still take place as Russell has shown. The crux of the question is now—which overtones can be so emphasized, and what are their importance in speech and voice?

Quoting Fletcher:[7] "A filter system which eliminates all frequencies below 500 cycles per second eliminates 60 per cent of the energy in speech, but reduces only the [understandability] two per cent. A system which eliminates frequencies above 1500 cycles per second eliminates only 10 per cent of the speech energy, but reduces the [understandability] 35 per cent. A system which eliminates all frequencies above 3000 cycles per second has as low a value (40 per cent) for the [understandability] as one which eliminates all frequencies below 1000 cycles per second. This last statement may appear rather astonishing since it is contrary to the popular notion of the relative importance of the various voice frequencies. In this connection it should be pointed out that the [understandability] is not a measure of the naturalness of the reproduced speech." The slightest alteration in the weak high partials, which might be within the range of the palatal sounding board, has as vast an importance in the recognition of speech sounds as the low harmonics. Furthermore, Fletcher implies, above, that the "naturalness" or voice quality is influenced by these same high partials. There is positive evidence in Russell's experiments as to whether the palatal sounding board does have any influence in this.

Fletcher, speaking of the vowel, states that[8] "It is well known . . .

[7] Fletcher, *Ibid.*, 281.
[8] Fletcher, *Ibid.*, 79.

that there is still energy in some of the speech sounds up to as high as 10,000 cycles." Consonant sounds, such as the fricative "s" sound, for example, may be as high as 8000 d.v.s.[9] I doubt that there is any chance for action of a sounding board here, except perhaps, in the vowel-like consonants which do not have so high a fundamental pitch but do contain high partials. How many of the high partials which must be included for understandability, perfection and quality integrity is not known. The most recent Western Electric vertical-cut sound records are efficient for sounds as high as 8000 d.v.s., but this is the most advanced mechanical, rather than the theoretical, threshold. Since the hearing threshold was proved by Knudson to run as high as in the neighborhood of 20,000 d.v.s.,[10] harmonics or partials having a higher frequency than this would be of little importance in speech recognition and voice quality. But it would seem practical for this study, because of the limitations of our present knowledge, to consider the pitches the wave lengths of which are shorter than the diameter of the hard palate, but the frequencies of which are less than the average hearing threshold.

Russell[11] found that the voice quality was satisfactory if the cycles above 5000 were filtered out, but a mushy, throatiness of quality occurred if those above 3500 cycles per second were eliminated. If the partials above 5000 d.v.s. are emphasized, the voice quality is "metallic and piercing;" above 3500 d.v.s. equals "typical New England nasal twang;" below 500 cycles gives "fullness of tone, rich, resonant," as Russell has demonstrated.[12] Perhaps this palatal sounding board might make for *brilliancy of tone.*

If one considers a voice pitched at a fundamental frequency of 64 d.v.s.,[13] i.e., the second C below middle C on the piano, what would be the lowest overtone that could be emphasized by such a sounding board? If the hard palate measured 5 centimeters in either direction, that lowest possible overtone which could be so emphasized would be at 7071 d.v.s. If the teeth are one-half centimeter long and act as a series of separate sounding boards, then the lowest that could be reenforced by them would be the 1167th overtone, i.e., a frequency of 70714 d.v.s., almost 2 octaves above, or more than three times as high

[9] Fletcher, *Ibid.*, 64, Table VI.

[10] Fletcher, *Ibid.*, 144.

[11] Russell, *Ibid.*, 171.

[12] Russell, *Ibid.*, 172.

[13] G. O. Russell, *O.S.U. Phonetics Laboratory Speech Clinic Hearing Test Record.*

as, the average auditory threshold, and consequently of no importance in voice quality or speech understandability. The consideration of the teeth as separate factors is useless. It is well known that the teeth are firmly rooted into the palate, and so any vibration initiated there would be a mutual one of teeth and palate together. From the lower edge of my incisors to the junction of my hard and soft palates is 6 centimeters. From cuspid to cuspid following the palatal arch is 6 centimeters. This dento-palatal sound board would have within its province partials with a minimum frequency of 5051 d.v.s. If the speaking voice were the lowest, say, 64 d.v.s.,[14] then the lowest harmonic that could be emphasized would be above the 78th overtone; but if it were the highest woman's speaking voice at 550 d.v.s.,[15] the 10th harmonic would be about the lowest frequency the wave length of which would be less than the diameter of the palate (7 centimeters). Of course, any frequencies above 5051 d.v.s. would be in the range of a 7-centimeter sounding board. And especially in the higher voices these frequencies are quite important.

The partial frequencies slightly above 5000 d.v.s. are within the range of the palatal-dental sounding board. This function of the hard palate then, which Russell observed, might make for some of the brilliancy in voice quality, and a lack of the palate, as in uraniscolalia patients, the volume and shape of whose oral cavity had been modified by the myologic type of operation, might influence the naturalness of quality. However, in regard to timbre, this is a non-variable sort of sounding board, and would make only for individual differences in quality. The designated partials which might be influenced are considerably above the formants or energy areas for the vowels, and so such a sounding board can have no individual function there. But in speech in general, the understandability rests as much on the high partials which might be within the range of this dento-palatal sound board as on the low frequencies. How much one might rest on the use of this sound board, of course cannot be said. In any case, only the voice quality of the individual would be determined to any degree by this sounding board function.

[14] Russell, *Ibid.*
[15] Russell, *Ibid.*

# RHETORICAL EXERCISES IN TUDOR EDUCATION

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IN the day of the New Deal, it is easy for those of us interested in the theory and practice of public speaking to perceive how inextricably the study of rhetoric is bound up with the multifarious activities of modern life. The politician, the economist, and the business man are occupied in debating and publicizing rival theories of economic organization and of their realization through government. The historian, the scientist, and the philosopher-scientist seem to be increasingly concerned with explaining and popularizing scientific knowledge. Even laymen and women rush to open forums and discussion groups, or engage in conversations involving both the physical and social sciences. Rhetoric, it is clear, permeates any situation today in which the spoken or written word is used.

We tend to forget, however, that at times in ages past the relationship of rhetoric to society was just as intimate, if not more so. In the Tudor era, for example, in the England of Henry VII, Henry VIII, Edward VI, Mary, and Elizabeth, rhetoric was considered so significant that it practically dominated education in the grammar schools. Accordingly, Foster Watson can write in his excellent study of the *English Grammar Schools to 1660*, that "if there is one school subject which seems to have pre-eminently influenced the writers, statesmen, and gentlemen of the 16th and 17th centuries in their intellectual outfit in after life, probably the claim for this leading position may justly be made for Rhetoric and the Oration."[1]

That we may better appreciate the truth of this statement, I shall attempt in this paper to present a brief account of the rhetorical exercises in vogue in Tudor England, their nature, the extent to which they were employed, and the value that the men of the age placed upon them. In such an account I am principally concerned with school and university exercises that afford practice in composing continuous discourse and in rendering it acceptable and pleasing. There is, of course, considerable evidence indicating that most, if not all, of the school studies and exercises in vogue in the sixteenth century were undertaken to develop good speakers and writers. The double

[1] Cambridge (1908), 440.

translation, for example, advocated and taught by Ascham and other schoolmasters, was supposed to contribute to eloquence and all its parts:

> . . . by this exercise of double translating, is learned . . . not onelie all the hard congruities of Grammar, the choice of aptest wordes, the right formes, fitte for euerie matter, and proper for euerie tong, but that which is greater also, in marking dayly, and folowing diligentlie thus, the steppes of the best Autors, like inuention of Argumentes, like order in disposition, like vtterance in Elocution, is easlie gathered vp: whereby your scholer shall be brought not onelie to like eloquence, but also, to all trewe vnderstanding and right iudgement, both for writing and speaking.[2]

With similar ends in mind, the teachers of this period found a place in the curricula for the dialogue, the common-place book, and the paraphrase. I wish, in this paper, however, to deal only with those exercises involving composition in extended discourse. My remarks should in no sense be regarded as definitive; if I may borrow a phrase from Bacon, I seek only "to open and stir the earth a little . . . about the roots of this subject."

For the most part, my observations are based on school statutes of the period, and on Tudor biography, history, books of manners, and letters and treatises on education. Except in one instance, I have not relied on testimony from sixteenth century books on rhetoric, because no one of them appears to yield reliable information as to what actually happened in the grammar school. The exception is Richard Rainolde's Foundations of Rhetorike (1563), a work that is essentially a collection of rhetorical exercises. This book is in effect a compilation from Hermogenes[3] and Aphthonius,[4] whose rhetorical handbooks were employed in English schools throughout the sixteenth century. Rainolde's work is called *The Foundations of Rhetorike*, because "all other partes of Rhetorike" and speech-making are grounded upon the exercises that the book explains. Hence, for the fifth and

[2] *The Scholemaster* (London, 1570). In *The English Works of Roger Ascham*, ed. by W. A. Wright (Cambridge, 1904), 244-45.

[3] Hermogenes of Tarsus, who flourished in the reign of Marcus Aurelius (161-180). His rhetorical works, including the *Progymnasmata*, were first printed in Venice, 1508-9. Paris editions followed during the century, some under the aegis of John Sturm. For part of the text of the *Progymnasmata*, see *C. S. Baldwin, Medieval Rhetoric and Poetic* (1928), 23-38.

[4] This is Aphthonius of Antioch, a rhetorician and sophist living in the third century. His rhetorical treatise in Greek is the *Progymnasmata*, first printed in 1508, and translated into Latin, 1515. A London edition appeared in 1583.

sixth decades of the century, Rainolde's exercises give us some knowledge of the English schoolboy's first training in composition.

One of the first rhetorical exercises undertaken by the Tudor schoolboy is the oration whose core is the fable. As described by Rainolde, the fable itself is "a forged tale, containing in it by the color of a lie, a matter of truth," and usually pointing a moral. The Tudor youth, then, if he desires to make an oration by means of a fable, will first recite, probably in Latin, the fable itself; this, of course, will not be his own work, but he will follow it immediately with a section praising the author of the fable and stating the moral. Hard upon this in the oration comes a short comment on the virtue implicit in the moral. Next comes a brief dialogue in which characters, either men, insects, or beasts, are presented as reasoning with each other on the beneficial results brought about by this virtue. If the oration, for example, deals with the fable of the ant and the grasshopper, the two insects will at this juncture exalt the benefits deriving from prudence. At the next step, the speech must declare how undesirable is the vice that stands in antithesis to the virtue, and follow this with a comparison of two lines of conduct, of which the first is dominated by prudence, the second by slothfulness. The final part of the exercise is a conclusion.

In reality, the oration by fable is but an exercise in the amplification of the theme or moral that a fable affords. Since the standard plot or framework has been provided the student, together with models, he will have in effect only to combine a series of short compositions, and by so doing will gain some power of invention and of expression. The same type of amplification—plots, patterns, and models—is evident in the other schoolboy exercises of the period.

The other elementary exercises are, as Rainolde describes them, the narration, the "chria," the sentence, the confutation, the confirmation, the common place, the praise, the dispraise, the comparison, the description, the ethopoeia, the thesis, and the legislation.

The narration is an exercise that describes or explains a deed or event, either real or feigned. Its species are the historical narration, the poetical, and the judicial. Apparently Rainolde and other schoolmasters about the time of Edward VI and of bloody Mary felt that practice in the narration would develop skill in the handling of any historical example that might find a place in later rhetorical compositions, and held that early training in stating the facts of a controversy later might prove useful in the forensic or the deliberative address.

The chria is a brief composition that elaborates a famous saying, such as the adage of Socrates that "the root of all learning is bitter, but the fruits are pleasant."

The sentence is a short oration whose chief point is some godly precept of life; its end is exhortation or dissuasion, although in some instances it merely establishes what is true and profitable.

The confutation, as its name denotes, is the refutative composition that shall "cast down by force and strength of reason." Opposed to this exercise is the confirmation, a short speech establishing a statement by force of argument. In these last two orations, we observe, the schoolboy is first introduced to such topics of rhetorical composition as the possible and the impossible, the incredible, the uncomely, the unprofitable.

Of all the early rhetorical exercises, perhaps the common place oration receives most attention. It is a brief discourse dilating on the good and evil in mankind; its subject matter is universal; a disquisition on thieves and thievery, for example, might find a place in a sermon, in a legislative discussion, or in a law-court. It is in the common place exercise, we notice, that the Tudor boy first learns of emotional appeal, a "certain exaggeration of reason," as Rainolde puts it.

The eulogy, the oration of dispraise, and the description, need no definition: likewise, the exercise that handles a comparison is self-explanatory. The ethopoeia is held to be "a certain oration made by voice and lamentable imitation, upon the state of any one." In this exercise, the character of the person or thing represented is suggested both by the written composition and by the mimicry of the voice. Sometimes an attempt is made to evoke the image of the dead by making the dead speak as if alive; at other times inanimate objects are made to speak. At times, both voice and gesture come to the aid of a sketch that aims to present a person's manners in such a way as to point a moral, or merely to delineate his underlying affections and attitudes; a youth, for example, might in a short speech describe the evil consequences of Hecuba's dolefulness, thus conveying a lesson, or he might merely exhibit her dolefulness as a characteristic attitude, thus helping the audience to understand her. The existence of such an exercise suggests that in its execution the boy of the sixteenth century first obtained practice in the management of his voice, in gesture, and in elementary principles of interpretation and acting, in addition to some knowledge of dramatic composition.

Likewise characteristic of Tudor education are at least two more

school-boy exercises: the thesis and the legislation. The former is an oration that deals with abstract, philosophical problems; i.e., the school-boy is asked to take a stand *pro* or *con* on such questions as "Are riches the chief good?," "Is it right to marry?" In the legislation he is required to attack or to defend a law. Such speeches, Rainolde holds, serve to sharpen the wits of the student, and to introduce him to "ingenious reasoning."

These school-boy orations, then, constitute the type of elementary rhetorical activity expected from a youth nine to twelve years old. They were in use, to a greater or lesser extent, throughout the sixteenth century, although their popularity was greatest during Elizabeth's reign. The statutes of the Sandwich Grammar School, (1580) stipulate as a textbook, the *Progymnasmata* of Aphthonius,[5] the book that Rainolde, writing in 1563, had slavishly followed.[6] At the Sandwich school, moreover, the pupils are expressly required to practice the exercises contained in Aphthonius. The statutes of 1566 for another school, the Rivington Grammar School, suggest that the student may "declaim profitably on any questions propounded after the example of Aphthonius, Quintilian, or Seneca. . . ."[7] Likewise, the boys at the Durham Grammar School are to make exercises after the precepts of Aphthonius.[8] And most significant of all, John Brinsley, famous school master of the early seventeenth century, speaks as though Aphthonius were a tradition in late Elizabethan schools.[9]

For the beginning of the Tudor era, however, there is little direct evidence concerning the existence of elementary exercises, unless we infer that the word "theme," sometimes occuring in early statutes, is a general term applied to any of the exercises we have described. Apparently in many cases "theme" is a noun of broad application. Cardinal Wolsey, therefore, in his plan of studies for Ipswich Grammar School (1528), may have had in mind any of the elementary exercises when he suggests that the master may exhibit in the eighth

[5] Quoted by Watson, *Grammar Schools*, 430 f.

[6] Watson, *Grammar Schools*, 429-434, gives a synopsis of the *Progymnasmata*. A comparison of this with Rainolde's work is sufficient to establish the Englishman's model. The subjects discussed and their disposition correspond closely in both books. Cf. also an outline of Hermogenes's *Progymnasmata* supplied by Baldwin, *op. cit.*, 23-38.

[7] Statutes quoted in part by Watson, *Grammar Schools*, 464.

[8] *Ibid.*, 436.

[9] *Ibid.*, 422-23.

class "some formulae, which serving as a guide, a given theme may be conveniently treated."[10]

The appearance and persistence of such school-boy exercises indicate that Tudor educators, lawyers, preachers, and all those depending directly or indirectly upon the court for livelihood and favor see considerable utility in them. The exercises, first of all, are regarded as a general preparation for whatever types of speaking that real life may bring forth. In the lower classes they afford, moreover, convenient means for learning the mechanics of speaking and writing good Latin. They are most useful, too, for the development of a sense of form and structure appropriate to the various types of speaking. Like the fable whose formulae and arrangement we have already described, every exercise explained by Rainolde and Aphthonius has its special plot and pattern, developed in the oration in a prescribed order.[11] The exercises, furthermore, are believed to facilitate a habit of invention, of finding many kinds of rhetorical material. Clearly the schoolmasters of the century were interested not only in developing certain patterns of amplification and proof; they were also interested in topics, and in lines of argument. The function of the topic, after all, is to suggest sources of argument and of proof, and Rainolde, it appears, is representative of those who are chiefly concerned with the subject matter of rhetorical composition, with the ground or *foundation* of rhetoric. The elementary exercises, finally, are regarded as a way of acquiring knowledge, particularly literary and moral knowledge. Through the exercises, the student is introduced to the literary lore useful to an educated gentleman of the sixteenth century, and to the principles of good conduct.

As to the methods of instruction employed in connection with these exercises, our knowledge is meager. Until the time of Henry VIII, there was probably little original composition as we know it today. In keeping with the medieval and renaissance practice of schools and colleges, the masters doubtless dictated a sample exercise to the pupils, and explained the nature of the exercise, its structure, and its formula for amplification. The students subsequently performed any of three operations, if not all: they translated the exercise from Latin into English, perhaps rendering the English into

[10] *Ibid.*, p. 436.

[11] Early in the century Erasmus urged that boys undertake their first original compositions only when the masters supplied full directions for amplification. See W. H. Woodward, *Erasmus Concerning the Aim and Method of Education*, (Cambridge, 1904), 126.

Latin again, after the advice of Quintilian and Ascham; in the lower classes they may have memorized the exercises, only to reproduce them for the master word for word, by writing or by voice; in the higher classes they may have engaged in some kind of composition that demanded the selection and combination of material according to pattern, the content being derived from earlier dictations and from common place books. John Brinsley's testimony, however, indicates that in late Elizabethan times some schoolmasters employed the rhetorical exercises primarily in the hope of securing good, original composition, only for the most part to be disappointed. Spoudeus, the protagonist in the *Ludus Literarius,* bewails the lack of content and style in student composition:

> What my children have done hereby, they have done it with exceeding pains and fear, and yet too too weakly, in harsh phrase, without any intention, or judgment; and ordinarily so rudely, that I have been ashamed that any one should see their exercises.[12]

On Brinsley's statement we may perhaps infer that the sixteenth century grammar school, so far as it employed elementary rhetorical exercises, gradually abandoned, as the century wore on, imitative methods in favor of more original writing and speaking.

Two other school-boy exercises of the Tudor era are the theme and the declamation. Both are rhetorical, for both have special functions in the education of the complete gentleman of the English Renaissance, a gentleman who "in everie thing . . . shall have a good grace, and especially in speaking. . . ."[13] Both the theme and the declamation are intended to develop proficiency in composition, and to afford training in delivery, at the same time supplying the youth with moral precepts that may influence his own character, and furnishing a storehouse of ideas that in some form may comprise the content of subsequent utterance.

The theme, as Tudor England conceived it, is any composition, oral or written, whose subject matter pertains to moral or to political matters, and whose aim is to inculcate, without entering the realm of controversy, love of virtue and hatred of vice. It is, furthermore, an exercise that demands a higher type of intellectual activity than the elementary rhetorical exercises, for in it the student is expected to exercise judgment and discrimination in the discovery,

[12] Cited by Watson, *Grammar Schools,* p. 422 fn.

[13] Castiglione, Baldassare, *The Book of the Courtier,* by Thomas Hoby (London, 1561). (Everyman Ed.), 49.

selection, and arrangement of arguments. Hence, Tudor schoolmasters, perhaps mindful of the advice of Erasmus,[14] Vives,[15] and Ascham,[16] customarily place the theme in their curricula so that the student undertakes it only after his introduction to grammar, to some of the classics such as Cicero's *Offices* and his familiar letters, to elementary rhetorical composition, to letter writing, and in some instances, to juvenile poetical composition. The theme, since it aims to avoid controversy, deals with traditional proverbs and maxims, with sententious sayings, and with didactic subjects such as "It is not every one's good fortune to visit Corinth," and "Socrates despises those who live in order to eat; he applauds those who eat in order to live."

Although the subject of the theme may vary considerably, its structure is nevertheless immutable. Always there are five parts: the exordium, the narration, the confirmation, the confutation, and the conclusion, each having the traditional function that classical rhetoric prescribes for it. In length, the theme varies from 12 to 16 lines for the beginner to some fifteen minutes for the experienced student.[17] In some cases, especially during the last four decades of the century, the pupil first writes his composition in the vernacular, later to translate it into Latin.[18] In the late decades of the century the theme in many instances is delivered orally. Having written his first draft at home, the student, so Brinsley tells us, "pronounces his Theme without book, the master meantime taking the pupil's MS

[14] See Erasmus, *De Ratione Studii*, (1511) in Woodward, *op. cit.*, especially p. 172. After discussing briefly the *elementary* themes that correspond to Rainolde's exercises and after urging some practice in the epistolary style, Erasmus writes: "It is now time to call for original composition; in which we leave the task of developing a stated theme to the taste and industry of the pupil himself."

[15] Consult Vives, Juan Luis, *De Tradendis Disciplinis*, translated by Foster Watson in his *Vives: On Education* (Cambridge, 1913).

[16] Roger Ascham in his *Scholemaster* advocates his double translation as the chief instrument of grammar school education, on the grounds that of the six ways "for the learning of tonges, and encrease of eloquence"—*translatis linguarum, paraphrasis, metaphrosis, epitome, imitatis,* and *declamatio*—only the first is entirely suitable for boys of grammar school age; the rest are for the universities and for the master. *English Works of Roger Ascham, op. cit.*, 242.

[17] Watson, *Grammar Schools*, 434, 435.

[18] Some schoolmasters in the early decades of the century may have followed Erasmus's opinion that first compositions may be undertaken in the vernacular. See *De Ratione Studii*, Woodward, *op. cit.*, 169.

and serving out all mistakes to be afterwards corrected."[19] Whether a pupil who spoke thus memorized his MS word for word, or talked extemporaneously, is problematical. But in any event, partly to improve language structure and diction and partly to cultivate the memory, the written draft is a necessary step in preparation, even when the theme is finally spoken.[20]

For the purpose of teaching rhetorical composition, the popularity of the theme throughout the sixteenth century is unquestionable. Grammar school statutes clearly demonstrate this. Cardinal Wolsey, for example, who in his statutes for Ipswich School (1528) emphasizes the teaching of rhetoric, indicates that a theme may be conveniently treated in the eighth class, when the boy is ten to twelve years of age. Henry VIII, when refounding the cathedral school at Canterbury in 1541, stipulates that the polishing of themes must be taken up in the fifth form,[21] an exercise that he considered appropriate to his purpose in re-establishing the school. Both Head Master and Under Master, Henry's statute decrees, "shall endeavour to teach their pupils to speak openly, finely, and distinctly, keeping due decorum both with their body and their mouth."[22] The orders of 1590 for the Harrow school also require themes in the fifth form,[23] and in the same form at Eton in 1560 themes are to be written on subjects chosen by the master.[24] At Durham school, about 1593, the boys in the higher forms must construct themes according to the criteria of Aphthonius. The statutes for the Heath Grammar School, about 1600, are not so specific, requiring merely that the boys learn to make themes with good phrase, after they have learned to compose epistles.[25] Thus in brief is indicated the tenor of statutory regulation in Tudor England so far as the theme is concerned. Similar regulation, we may add, continues well into the seventeenth century.

The popularity of the theme as a pedagogical device is justified in Tudor eyes because its content, being chiefly moral, affords indirect

[19] Watson, *Grammar Schools,* 434.

[20] School practice during the entire period reflects Erasmus's belief that the secret of style lies "in the use of the pen; whatever the form, whether prose or verse, or whatever the theme, write, write, and again write." *De Ratione Studii,* Woodward, *op. cit.,* 165.

[21] Cubberley, E. P., *Readings in the History of Education* (1920), 266.

[22] *Ibid.*

[23] Watson, *Grammar Schools,* 436.

[24] Cubberley, *op. cit.,* 223.

[25] Watson, *Grammar Schools,* 436.

ethical instruction to the young, and because it gives the student practice in original composition on subjects that are related in some measure to life. For the first time in his formal education he is encouraged to discover and to use arguments and modes of expression according to his own taste and industry.

Closely akin to the theme is the declamation. In reality it is a species of theme, from which it differs in only two respects: its subject matter is controversial, and its methods are similar to those of modern debate. To Tudor pedagogues the theme probably corresponds to the *Suasoriae* of Seneca, the declamation to the *Controversiae* of Seneca.[26] In the declamation, the subject of dispute is set in the past, in spite of Vives's advice that young men should declaim "on those matters which may afterwards be useful in life."[27] The student is to shun contemporary disputes in favor of a question such as this: Who showed less wisdom, Crates, who cast his gold into the sea, or Midas, who cherished it as his supreme good? Probably because of its controversial nature, schoolmasters handle the declamatory exercise in a manner similar to modern contest debate. One pupil takes the affirmative, the other the negative, while a judge, usually the master, "moderates" between them. Thus we discover that the regulations for the Canterbury Cathedral School (1541) stipulate that, after some facility is attained in more elementary rhetorical exercises, and after some tasting of Horace and Cicero and "other authors of that class," the students "shall compete with one another in declamations so that they may leave well learned in the school of argument."[28] So far as I know, Henry's statutes for the Canterbury school are the first to mention the declamation. Later in the century, however, school statutes often refer to it, thus indicating that as a grammar school exercise it becomes increasingly important despite Roger Ascham's belief that, on account of its difficulty, it should be deferred to the university. By 1562, boys in the highest form declaim on play days before large audiences, and by 1593, the

[26] For the nature of the *suasoriae* and *controversiae*, see *The Suasoriae of Seneca the Elder*, tr. by W. A. Edward (Cambridge, 1928).

[27] Watson, *Vives*, 186.

[28] Cubberley, *op. cit.*, 266. Cf. Margaret M. Kay, *The History of Rivington and Blackrod Grammar School* (Manchester, 1931), 54. This work, containing the Rivington statutes complete, is perhaps the best single source for hints on methods used in connection with the declamation and theme. Consult especially 47-55, 184-188.

Durham statutes make the exercise a weekly affair of considerable significance in the Curriculum:

> The boy shall have read unto him the books of Cicero and Herennium, wherein the schoolmaster shall teach the scholars to frame and make an oration according to the precepts of Rhetoric . . . thus the schoolmaster shall propound a theme or argyment which shall have two parties, and two scholars shall be appointed, the one shall take the first part, the other second . . . and upon Saturday in the week following the aforesaid scholars shall pronounce . . . by heart their said orations . . . publicly in the face of the whole school and this . . . to continue weekly throughout the whole year among the best scholars.[29]

About this time boys are chosen to visit other schools to hear declamations,[30] and must bid farewell to their classmates by delivering a declamation in Greek or Latin.[31] At this stage of its development in English education, the declamation becomes, as in Seneca's time, chiefly an instrument for display.

The men of the age considered the declamation as an exercise a degree more difficult than the theme. The pupils' powers of invention, of selection and arrangement, of copious ornamentation of material, are supposed to be increased under the stress of competition. In this exercise, moreover, the student undoubtedly learned much about the management of his voice, and perhaps for the first time was encouraged to indulge in invective and to experiment with various types of emotional appeal. Indeed, some Tudor educators held that not until the student attained to the level of the theme and the declamation should he try to stir the feelings and passions.[32]

Other values that Elizabethans believed to be derived from declamatory practice are neatly summarized by Alexander Silvayn, in the preface to his *Orator* (1596), a book of one hundred declamations. Although the work is designed mainly for the adult who wishes to improve his speaking, Silvayn's opinion of the value of the

[29] Watson, *Grammar Schools*, 464-65. Watson believes that the rhetoric addressed to Herennius was in use at the Rivington grammar school, in 1566.

[30] The statutes for the school at Charterhouse, 1611, read: "Boys to go on election days to Westminster or Merchant Taylors" School to hear exercises. Watson, *Grammar Schools*, 94.

[31] Lad's transcript of studies for Westminster School, 1621-28, contains this statement: "All that were chosen away by election took their leave in a pub. orat. to the Deane, Preb., Mr., Ush.: Scholers made in the Schoole." *Ibid.*

[32] When treating of the sequence of rhetorical exercises in his *De Tradendis Disciplinis, Vives states:* "Lastly, let the pupils be occupied with subjects stirring the feelings and passions of the mind." Watson, *Vives*, 184.

declamation may be considered representative of academicians. The Epistle to the Reader says in part:

> I have thought good . . . to present . . . certain Rhetoricall Declamations, the use whereof in every member in our Commonwealth, is as necessary as the abuse of wilful ignorance is odious. In these thou maiest learn Rhethoricke to inforce a good cause, and art to impugn an ill. In these thou maiest behold the fruits and flowers of Eloquence. . . Use them to thy profit, good reader, and accept them with a vertuous intent. If thou studie law, they may helpe thy pleadings, or if divinitie . . . they may perfect thy persuasions. In reasoning of private debates, may here thou find apt metaphors, in encouraging thy souldiours, fit motives. Fathers here have good arguments to move affections in their children, and children vertuous reconcilements to satisfie their displeased fathers. . . .

In the Elizabethan grammar school, then, the declamation is regarded as the highest stage of literary and oratorical activity.[33]

Besides the elementary rhetorical exercises, the theme, and the declamation, the schools of Tudor England exhibit other pedagogical devices intended to make spoken or written discourse acceptable to one's hearers. Such devices are the epistle, verse-making, and the disputation.

With the two exercises first named we need not linger long. Although letter-writing is persistently advocated as a school exercise by such famous educators as Erasmus, Ascham, and Vives, there is little evidence in the early part of the century that it is well established in the grammar schools. The boys in the fifth form in the Cuckfield School (c.1528) are required to compose letters,[34] but beyond this the early statutes are silent. The enthusiasm of the literary men of the time—Erasmus, Linacre, Cheke, Grocyn, More, and Colet—for epistolary correspondence perhaps had not yet exerted its effect upon the school curriculum. In the last half of the century, however, letter-writing finds its place in many schools as an exercise

[33] Erasmus declares that the declamation, if introduced into the schools, "would be of the greatest utility. For in the want of this practice I find the reason why at this time, while there are many eloquent writers, there are so few scholars, who do not appear almost mute, whenever an orator is required, whereas if, in pursuance both of the authority of Cicero and Fabius and of the examples of the ancients, we were diligently practised from boyhood in such exercises, there would not, surely, be such poverty of speech, such pitiable hesitation, such shameful stammering, as we witness even in those who publicly profess the art of Oratory." Letter to Richard Whitford (1506), in *The Epistles of Erasmus*, ed. and tr. by F. M. Nichols, 3 vols. (London, 1901-1918), I, 407.

[34] Watson, *Grammar Schools*, 420.

that applies rhetorical principles to the epistle and that therefore trains youth, not only in the invention and arrangement of material, but also in the copious decoration and ornamentation of language, the figures and tropes of which the England of Elizabeth and James was so fond. The orders for the schools at Durham and at Heath are typical: at the former school "as soon as the boy has any perceiving in Latin he is to make one epistle weekly of his own mind both in matter and words according to the principles of Erasmus or Ludovicus Vives in their books *de Scribendis*. . . ."[35] at Heath on Friday morning all scholars must "bring epistles with good invention, orthography, and disposition, the lowest form in English, the next in Latin. . . ."[36] We would err, however, if we were to make too much of the epistle as a rhetorical exercise; as the most elementary task in composition, its chief end was the writing of grammatical Latin according to models supplied by Cicero and Terence.

The position and value of verse-making, although in many respects similar to that of the epistle, differ from it in two important respects. Verse-making, in the first place, is employed throughout the century. Representative, it appears, are the directions of Henry VIII for the Canterbury school; in the fifth form boys "shall commit to memory the Figures of Latin Oratory and the rules for making verses; and at the same time shall be practiced in making themes. . . ."[37] The writing of verses, in the second place, accompanies the study of poetical forms that serve as models of imitation; and for Tudor schoolmasters the study of verse forms always involves reading poetry aloud, such as Virgil's *Aeneid* or Eclogues. And often the schoolmaster seems to have paid considerable attention to the voice—its management, intonation, color, and so on. Cardinal Wolsey expects that Virgil's verse be "pronounced with intonation of voice."[38] It is probable, therefore, that in connection with procedures like this, the Tudor school boy had considerable training in the management of voice.

There remains one other grammar school exercise germane to our study. That is the disputation, the pedagogical instrument inherited from medieval scholasticism. Despite the opinion of Erasmus, Colet,

[35] *Ibid.*, 420-21.

[36] *Ibid.*, 421. Cf. Kay, *op. cit.*, 187-88.

[37] Cubberley, *op. cit.*, 266. Lionel Cust writes that "Latin verses . . . seem to have been a staple of education at Eton from the earliest times." *History of Eton College* (London, 1899), 56-57.

[38] Watson, *Grammar Schools*, 372.

Ascham, Vives, and Bacon that the disputation was too difficult for boys ten to fifteen years of age,[39] it remains one of the cardinal methods of instruction throughout the century. It is true that Colet, probably under Erasmus's influence, banished the disputation from St. Paul's school, thus attempting to set a precedent. Other schools, however, were loath to go to such extremes, and although dialectic debate on theological and moral questions seems gradually to move from the grammar school to the university as the century progresses, it is increasingly employed as a convenient method of teaching grammatical principles and of securing a graceful coherence in spoken discourse, coherence which is gained chiefly by variety, copiousness, and elegance in restatement, repetition, and other means of transition. The grammar school disputation therefore paid little attention to subject matter; the emphasis was on the ornaments and trimmings of discourse, such as lawyers or legislators might indulge in. This type of disputation flourished in Elizabethan schools, for the England of good Queen Bess believed that elegance and variety of style, particularly in the connective tissue of language, the transitions, summaries, neat little introductions, conclusions, and the like, were necessary in all speech, irrespective of occasion and type of discourse. The school disputation, therefore, becomes significant in the education of youth.

The grammatical disputation is well exemplified by a part of the

[39] Erasmus deplored that boys "are put on to some terrible text in Logic, which will spoil what little good Latin accidence or syntax they have acquired. My own childhood was tortured by logical subtelties which had no reference to anything that was true in fact or sound in expression. . . . how much time was spent in sophistries and vain mazes of logic." (*De Pueris Instituendis,* a letter addressed to William of Cleves, 1529; tr. by Woodward in his *Erasmus Concerning Education,* 220-21.) Colet, we recall, would not have the disputation in St. Paul's. Ascham would reserve logic and even rhetoric for the university. (*Scholemaster,* Wright's ed., 181.) Vives nearly achieves the high satirical note of Erasmus's *Ciceronianus,* when in 1531 he directs attention to the causes of corruption in the arts. One source of pollution was the dialectician's jargon as applied to grammar school subjects, particularly grammar. Boys were worried with disputes over Donatus and Priscian, thus "beginning his career of altercation from his birth and making no end of it for him until his death." "When a boy has been brought to the school, at once he is required to dispute, on the very first day, immediately he is taught to wrangle, though as yet unable to talk." (Watson, *Vives,* p. LIX.) Bacon, like Ascham, regards logic and rhetoric, "the arts of arts, as fitter for graduates than children and novices." ("Of the Advancement of Learning, in *The Works of Francis Bacon,* ed. by J. Spedding, R. L. Ellis, and D. D. Heath, 7v., (London, 1879), III, 326.)

second disputation from John Stockwood's *Disputatiuncularum Grammaticalium Libellus* (1589). The topic of discussion is "Whether five declensions of nouns are sufficient, so that there is no noun which cannot be included in some one of them. And whether the grammatical rules handed down concerning these are true." The discussion itself follows immediately. A few speeches will serve to indicate its character:

> Questor. My ability is not such that I can soothe your ears with a polite and ellegant form of speech, nor is it my purpose to do so at this time. For the Question itself demands exact proofs rather than rhetorical periods. Say then clearly, and without dissimulation, what you think about the truth of this Question.
>
> Respondent. The more briefly you speak, omitting circumlocutions, the more pleasing you will be to me, and clearer, and I promise you, and engage to observe most heedfully, to use the same brevity in answering, as you in propounding. I say therefore there is nothing in this question that I would not dare to defend most truthfully and certainly.
>
> Quest. All is then well. I will anon cause danger to your forces, and I hope I shall so deal with you that it will soon appear to all how unequal you are to setting forth that which you have so rashly and boldly undertaken.
>
> Resp. You err, and do not know me, my good sir, if you think you can put me to flight with your harsh words. You have, as it happens, a spirited adversary, and one whom you will not conquer as easily as you think. Were you Hercules himself, or stouter than Polyphemus, or more boastful than Terentian Thraso, I neither stand in awe of your forces, nor shall make light of the bombast in your words.
>
> Quest. Thus then I rise against the first question. There are many nouns which can be referred to no declension; therefore the first proposition is false.
>
> Resp. The mountains labour, and a ridiculous little mouse is born. . . .[40]

An exercise like this, with its "prefaces, conclusions, digressions, transitions, intimations of what is coming, excusations" as Bacon calls them, is stipulated by the Harrow Statutes of 1580. In them the schoolmaster is directed every day for an hour to hear either "the third, fourth or fifth forms amongst themselves propound questions and answers one to another of cases, declinings, comparison of nouns, conjugations, tenses and modes of verbs, of understanding the grammar rules, of the meaning of proverbs and sentences, or of the quantity of syllables; so that every one of these forms shall every week use this exercise twice, and they which answer the first time shall go, sit, and have place before their fellows for the time."[41] The daily

[40] G. A. Plimpton, *The Education of Shakespeare* (1933), 113-14. For a short account of Stockwood's book, see Watson, *Grammar Schools*, 96-97.

[41] Watson, *Grammar Schools*, 94. At the Steyning Grammar School, founded by William Holland in 1614, the statutes required that on every half-

dialogues were in some instances brought to a climax when the better students on holidays held disputations before parents and delegations from other schools.

Thus the rhetorical exercises of Tudor grammar schools—the entire elementary sequence from the fable to the thesis, the theme, the declamation, the epistle, the disputation—are of utmost significance to Tudor society, for they constitute the principal methods in the education of a governor, a courtier, or a gentleman who must write and speak well, whether in the vernacular or in Latin.

Chiefly for the sake of giving content to these exercises, the schools undertook the reading of the classics, the compiling of common-place books and phrase books, and the writing of epitomes. And the importance of such rhetorical activity in the Tudor era is not hard to understand, when we recall that the Reformation called into play all the resources of theological controversy, that the dissolution of the monasteries stimulated litigation, suits, and private intrigue over the ownership of land. We recall, moreover, that no sooner had the English Reformation been consummated than Protestant ranks broke into schism, Puritan against Anglican, and as a consequence, theological debate waxed elaborate—so elaborate, in fact, that the Puritan sermon became an object of aesthetic contemplation. Even Bishop Andrewes complained that congregations "seemed to reckon of sermons no otherwise than of songs: to give them the hearing, to commend the aire of them, and so let them goe. The Musik of song, and the Rhetorique of a sermon, all is one."[42] We recall, furthermore, the great impetus given to Parliamentary debate in Elizabeth's reign and the care lavished upon the amenities of life at her court. We are not to forget, finally, that fame and position were the great motivating forces of the Renaissance gentleman, and that the skillful use of language was recognized as indispensable to the achievement of fame, either for the moment or for posterity. In light of such conditions, we can understand why Rainolde writes that "the most noble and excellent thing in life is to dilate copiously any matter or sentence,

holiday, pupils shall assemble at one o'clock "and then some of them shall decline briefly in grammatical or rhetorical questions, repeat Latin phrases, or do such other scholasticall exercises as shall be thought meet . . . for the furthering of the Latin and Greek tongue. . . ." These exercises were to continue until four o'clock. *The Victoria History of the County of Sussex* (London, 1907), 424.

[42] *Cambridge History of English Literature*, IV, 272.

by pleasantness and ingeniousness of witte and by skill of oracion, to move multitudes of people to one's ends."

In the university education offered during Tudor times, the oration and the disputation are the chief forms of rhetorical exercise. Information concerning the former is scanty, in fact, so scanty that we may infer that the oration is completely overshadowed by the disputation. This condition of affairs probably prevailed until the middle years of Elizabeth's reign, when the taste for elegance and copiousness required that more attention be given to continuous discourse, not only in the grammar school, but in Oxford and Cambridge as well. That the oration enjoyed increasing favor is suggested by the university programs upon the occasion of the royal visitations, for not until Elizabeth's time do the week's festivities include more than the customary address of welcome by the university orator. When James I visits Oxford in 1705, however, a number of orations are delivered. About this time, too, considerable competition marks the struggle to become university orator, a position of distinction in academic life. When George Herbert was elected to the position in 1619, he was elated enough to write to his step-father immediately, explaining the duties and emoluments that were to be his:

> The Orator's place is the finest place in the University, though not the gainfullest; yet that will be about £30 per an. But the commodiousness is beyond the revenue; for the Orator writes all the University letters, makes all the orations, be it to the King, Prince, or whatever comes to the University; to requite these pains, he takes place next the doctors, is at all their assemblies and meetings, and sits above the proctors, is regent, or non-regent at his pleasure, and such like gaynesses, which will please a young man well.[43]

For the only direct evidence of oratorical activity at Oxford during Edward's reign, (1448-1553) we are indebted to John Lyly's *Euphues:*

> When I was heere a student in *Athens,* it was thought a great commendation for a young scholler to make an Oration extempore, but certeinely in my judgement it is utterly to be condemned, for whatsoever is done rashly is done also rawly, he that taketh upon him to speake without premeditation, knoweth neither how to beginne, nor where to ende, but falling into a vayne of babling, uttereth these thinges which modestye he should have concealed, and forgetteth those things that before he had conceived. An Oration either penned, either premeditated, keepeth it selfe within the bonds of Decorum. . . .[44]

Thus it is apparent that Oxford at this time fostered much extempore

[43] *The English Works of George Herbert* (1905), I, 28-29.
[44] Ed. by E. Arber (London, 1868), 136.

speaking, but whether as a part of the curriculum we do not know. A similar situation apparently existed at Cambridge during the early years of Elizabeth's reign, if we may believe Mullinger's outline of the shallow and purely contentious speaking then rife at that university.[45] It is true that both universities throughout the century offer what their statutes refer to as rhetoric; but for the century as a whole, it is doubtful that this represents more than the reading and study of parts of the rhetorical books of Aristotle, Quintilian, Cicero, and Hermogenes, together with some criticism of the orations of Demosthenes, Cicero, Isocrates, and the church fathers.[46] Exercises like those of the grammar school do not seem to be specified in the curriculum.[47] In the fifth decade of the century, however, it is probable

[45] J. B. Mullinger, *The University of Cambridge from the Earliest Times to the Royal Injunctions of 1535* (Cambridge, 1873), 202-206.

[46] According to the statutes issued for Cambridge in 1549, the old lecture on Terence gave way to one on rhetoric, and "the professor of dialectics and rhetoric was to use the *Elenchi* of Aristotle, the *Topica* of Cicero, Quintilian, and Hermogenes. The professor of Greek was to lecture on Homer, Demosthenes, Isocrates, and Euripides. . . ." Mullinger, *The University of Cambridge from the Royal Injunction of 1535 to the Accession of Charles I* (Cambridge, 1884), 110-11. For Oxford, cf. Mallet, C. E., *A History of the University of Oxford*, 3 vol. (1924), II, 321.

[47] In the early decades of the century, however, it is probable that both universities required grammar school teachers to be skillful in the theme and the declamation. The statutes drawn up by Margaret Beaufort, mother of Henry VII, for Christ's College in 1506 are substantially the same as those set forth in 1448 for God's House, precursor of Christ's College. The old statutes aim to restore "the knowledge of grammar to a better condition and increase in this realm of England," since it had fallen into great defect and decay. Hence, all Fellows must be "competently informed grammarians, or able, suitable and honourable sophists." The Fellows, accordingly, shall for two or three years apply themselves to "sophistry and logic," and every week shall dispute in grammar, in "sophisms and logical problems," and on "philosophical or theological questions." See H. Rackham, *Early Statutes of Christ's College, Cambridge* (Cambridge, 1927), 3, 25, 27. In general, students were supposed to know grammar before entering the university. A. Austen-Leigh writes that as early as 1483, "the examination at Eton had tested their knowledge of grammar, and they were now (at King's College) introduced to the mysteries of logic and rhetoric. . . ." *King's College* (London, 1899), 9. In 1545, Henry VIII would not allow students in Cambridge unless they knew grammar. Mayor, J. E. B., *Early Statutes of the College of St. John the Evangelist in the University of Cambridge.* (Cambridge, 1859), 85. It should be observed, however, that the paraphrase may have carried over from the school to the university. Henry VIII, for example, suggests that on days when there is no lecture for juniors, they shall "set a speech to be rendered in other words." *Ibid.*, 247. Fisher makes the same suggestion in the statutes he gave to St. John's, in 1530.

that the Reader in Humanities and Rhetoric required his students to carry on the rhetorical exercises of the schools. At Oxford, at least, John Jewel drilled his students in the declamation, and "they were constantly accustomed to compose, or to recite, either in prose or in verse."[48] Perhaps many students followed the practice of Jewel himself, who took to the woods near Oxford and rehearsed in all manner of pronunciation and gesture.[49]

Concerning the university disputation, we can speak with more confidence. Throughout our period, it is clearly the logical and rhetorical instrument *par excellence*. Obviously enough, the disputation is intended by the Tudors, as well as by the ancients, to be the art of which dialectic or logic is the science; the disputation fundamentally provides training in logic. And in Tudor universities logic held the place now accorded to mathematics. But in the opinion of the Tudors, dialectic debate, though primarily an exercise in logic, is also an important activity in the training of a speaker. When John Fisher, for example, at the beginning of the century, wanted to change the character of pulpit oratory "to abolish the customary cavillings about words and parade of sophistry," he selected as the principal means for the education of preachers, "sound learning and sober disputations."[50] When Archbishop Cranmer and the Lord Protector Somerset, at mid-century, wished to train students of theology to combat Catholic error by argument and persuasions, they "enacted that theological disputations should be held every alternate Thursday from one to four. In all cases the respondent was bound to affix three theses, three days beforehand, to the doors of the public schools."[51] (It was only natural, we may note in passing, that Martin Luther should nail his ten theses to the church door at Wittenberg.) Preachers, however, were not the only ones to receive the benefit of the disputation. Those interested in canon or in civil law, in medicine, in public life, also must be exercised in disputation, in the art of inventing arguments by applying the machinery of the topics to composition.[52] University practice seems to indicate quite definitely that

[48] H. H. Hudson, "Jewel's Oration Against Rhetoric: A Translation," *Q. J. S.*, XIV (June, 1928), 376.

[49] *Ibid.*, 375.

[50] Mullinger, *Hist. of Camb. to 1535*, 440.

[51] Mullinger, *Hist. of Camb. from 1535 to Charles I*, 112.

[52] For the University of Cambridge, consult Mullinger's volumes, *op. cit.*; for Oxford University, see Mallet, *op. cit.*; Hastings Rashdall, *The Universities*

he who would speak well must, according to classical model, be skilled in argument. The disputation, consequently, is more than a mere logical exercise and a form of university examination.

So important is the disputation as an educational device that the candidate for the degree of Bachelor of Arts probably argued, on the average, once a month during his four-year course, and when he himself was not disputing, he was required to hear others debate. It is evident, accordingly, that mere frequency in speaking and in hearing others speak must contribute much towards facility and ease of utterance. The Lady Margaret's statutes, promulgated for Christ's College in 1506 and supervised by John Fisher, set forth a weekly schedule of disputations that represent the custom of the entire University of Cambridge.[53] On Monday and Thursday from twelve to one, there are "oppositions;" on Monday, Wednesday, and Thursday from three to five, a "sophism" is discussed; on Monday from three to five, a "problem in Philosophy" is debated; and on Friday from nine to eleven, there is scheduled a "disputation in grammar." A pupil is fined if absent from these sessions. At mid-century somewhat fewer disputations may have been stipulated, for when Magdalene College obtained its statutes in 1554 they directed merely that "every fortnight there shall be disputations and 'problems' in the college chapel between the hours of five and seven, at which the president, the fellows and pensioners are all required to be present for the purpose of taking part."[54] Late in the century, when committees revised the rules for disputations at Oxford, theological disputations were held ten times a year, those in civil law and medicine only once in alternate terms.[55]

For the first year or two of his course, the student may only listen to debates and discussions, but thereafter he must enter the period of his "general sophistry," when as an active participant he performs two functions: first, he "responds," i.e., he maintains a thesis against older

*of Europe in the Middle Ages*, 2 vol. (Oxford, 1895); Cubberley, *op. cit.*, 172-174.

[53] Rackham, *op. cit.*, 108-109.

[54] Mullinger, *Hist. of Camb. from 1535 to Charles I*, 69. The program here outlined for Cambridge holds true in general for Oxford. Consult *The Statutes for Corpus Christi College, All Souls College, and Magdalen College*, Oxford, tr. by G. R. M. Ward (London, 1843): Part I, 118-120; Part II, 51-52, 112-115; Part III, 59-62.

[55] For some notion of the place of the disputation in Scottish universities, see Alexander Morgan's *Scottish University Studies* (London, 1933), Part II.

students and his masters; later, he "questions," i.e., he plies subtle questions, trying to point out fallacious reasoning and inconsistencies. At the climax of his bachelor's course, he must stand for two sets of examinations or disputations, after which he may become a "determiner;" as such he presides over disputations and must therefore "review the whole questions disputed, notice the imperfections or fallacies in the argument advanced, and finally announce his decision or *determination* . . ."[56] On this occasion every effort is made to obtain a great audience, for the event seems to be the crowning demonstration of the bachelor's career.

We may distinguish three types of the disputation. First, there is the discussion that is limited to the membership of a single college. Here in a more or less informal group, the student has his first practice in the application of the *topica* and the canons of the syllogism. About the procedure employed, however, we know nothing definite.

Second, there is the disputation which pupils from other colleges in the university may attend. Trinity College, for example, may hold a contest entirely between certain of its own members, or between a select group from its membership and from that of another college, and invite delegates from other colleges. "Determinations" clearly belong to this type of discussion. Up to 1558, apparently some pomp and ceremony attended this species, for a certain Dr. Caius complains that upon visiting Cambridge in that year he misses "the dignified elders of former times, proceeding with sedate countenance and stately mien to the disputations in the schools, attended by the chief members of their respective colleges each in his distinctive academic dress, and preceded both going and coming by heralds."[57] In this species of disputation, the procedure of the discussion proper is fairly well established.[58] At the start of a theological discussion, for example, the respondent—he who puts forth a thesis—leads off with a speech about a half-hour in length. His opponents, from four to seven in number and for fifteen minutes each, endeavor to apply the arts of refutation. After an hour or more has elapsed[59] and each disputant has had his opportunity, the moderator or judge sums up

[56] Mullinger, *Hist. of Camb. to 1535*, 354. Cf. Mallet, *op. cit.*, I, 187 ff., and 324.

[57] Mullinger, *Hist. of Camb. from 1535 to Charles I*, 98.

[58] My account of this procedure is based chiefly on Mallet, *op. cit.*, II, 127.

[59] For Corpus Christi College Bishop Fox commanded: ". . . we will that these debates shall last for two entire hours, and not more than three. . . ." *Statutes of Corpus Christi . . . Magdalen College*, Part I, 119.

the discussion, acts as a critic, and usually designates the best speaker. He comments not only on the correctness of the reasoning employed, but also on the manner and effectiveness of presentation. For the most part, although some of the examination exercises are formalized, the order of question and answer in this kind of debate seldom seems to be fixed for the entire course of the discussion.[60] On the other hand, such rhetorical devices as stock introductions, transitions, conclusions, and forms of repartee probably are carefully planned in advance.

The third type of dialectic debate is the public disputation held on holidays and festival occasions, or whenever some prominent or noble personage visits the university. In such circumstances only the Doctors, Masters, and best speakers may dispute. Any one, however, may attend.

The subjects discussed by the university disputation are not, as in the grammar school, limited only to the rules and principles of grammar, of logic, or to the content of a special course of study. All subjects of contemporary interest are investigated, though problems in theology seem to predominate. The favorite theological topic until Edward's time is predestination. This, however, later gives way to the Eucharist, a subject so popular in 1549 that according to Peter Martyr "every corner was full of it," it even receiving daily discussion in the House of Lords.[61] In the same year, moreover, John Strype relates that there "happened several Disputations, chiefly concerning the doctrine of the Lord's Supper, before the King's Commissioners in both Universities. In *Oxford,* they were managed chiefly by *Peter Martyr.* And in *Cambridge, Ridley,* then Bishop of Rochester, and a Commissioner, was the chief moderator. Soon after, *Martin Bucer* in this University, defended three points, one of the *Sufficiency of the Scripture;* another concerning the *Erring of Churches;* and the last concerning *Works done before Justification,* against Pern, Sedgwick and Yong. They on the Popish Side pretended much, in their disputations, to have Antiquity and the Fathers for them."[62]

[60] Bishop Fox decreed that "the Dean shall command and oblige the Bachelors to propound their arguments as he pleases, without observance of the order of disputants or matters. . . ." *Ibid.,* 120. Beyond its face value, the order of course implies that there *may* have existed a highly formalized procedure to which Fox is objecting.

[61] Mullinger, *Hist. of Camb. from 1535 to Charles I,* p. 114.

[62] *Memorials of Archbishop Cranmer,* 3 vol. (Oxford, 1854), 406. Before King Edward's visitors at Cambridge in 1549, Edmund Grindal was one of four

When Elizabeth visited Oxford in 1566, three days out of her week's visit were devoted to disputations, a striking testimony of the place of the disputation on festival occasions. The first day contained four hours of Latin debate, the subjects being the powers that govern nature, the influence of the moon upon the tides, the comparative value of hereditary and elective Princes. On the next day, the disputations were in civil law, the topics being the effect of war on civil rights and the effect of depreciated coinage on contracts. On the third day, the discussion was in Physics and Divinity, the subjects being "Can the medical art prolong life?" "Might subjects take up arms against an unjust King?"[63] On the occasion of James's visit to Oxford in 1605, one subject of dispute concerned the merits of tobacco.

The disputation, then, is to university education the method *par excellence*. But so far as it may provide rhetorical training, its results are not always beneficial, even in Tudor eyes. It seems that so much time is given over to the machinery of topics and deductive inference that scant attention is paid to content. This is particularly true in Elizabeth's reign at the height of the Puritan-Anglican controversy. Hence, when the Lenten disputations are reorganized in 1586, the committee condemns negligence and turbulence and all "sterile and inane" questions.[64] It seems, furthermore, that little attention is given to delivery. Each student appears to be left to his own devices and this combined with the heat generated in argument too often produces a magniloquent, bombastic kind of utterance.[65]

But in spite of its weaknesses as a school and college exercise, the disposition remained a favorite pedagogical device well into the seventeenth century. Together with the theme, the declamation, and other rhetorical devices, it was supposed to produce the same readiness and

speakers to uphold the negative of these questions: whether transubstantiation could be proved by plain and manifest words of Scripture; whether it might be collected and confirmed for a thousand years after Christ. See John Strype, *The History of the Acts of Edmund Grindal* (Oxford, 1831), 6-7.

[63] See Mallet, *op. cit.*, II, 110-15. Substantially the same program was carried out when the queen again visited Oxford in 1592. (*Ibid.*, 151-4).

[64] *Ibid.*, 127.

[65] Writing in 1599, Sir Edwin Sandys reports on the zeal with which the Jesuits understood the disputation: "I have seen them (the Jesuits) in their bare grammatical disputations inflame their scholars with such earnestness and fierceness, as to seem to be at the point of flying each in the other's face, to the amazement of those strangers which had never seen the like before, but to their own great content and glory, as it appeared." Watson, *Grammar Schools*, 93.

elegance of expression that Ascham claimed for his double translation: it would "worke a true choice and placing of wordes, a right ordering of sentences, an easie understandyng of the tonge, a readines to speake, a facultie to write, a true judgement, both of his owne, and other mens doinges, what tonge so ever he doth use."[66]

# WHAT THE TEACHER OF HANDICAPPED CHILDREN LEARNS THAT ALL TEACHERS SHOULD KNOW

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"WHAT the teachers of handicapped children have learned that all teachers should know" is a happy thought for development. It gives an opportunity to present information concerning the various types of handicapped children and to emphasize the importance and necessity of recognizing the pedagogies and responsibilities that have been developed in this important phase of child training.

The total number of blind children in the United States is 6,253, taught in 78 state, residential and day schools. There are 6,100 partially-sighted pupils attending 428 classes in 125 cities in 23 states. The course of study in the progressive residential schools for the blind, in the main, follows the academic curricula of the public schools with adaptation in vocational and manual training to the capabilities of the blind. Physical rehabilitation of the undeveloped physique of the blind child is a prime essential on entering school. Pupils with a high I.Q. are given opportunities for securing academic credits through high school courses which permit of their entrance to colleges and universities if they desire.

The blind, naturally introvert by nature and environmental conditions, are given many opportunities for objective development.

Sight conservation is an effective and rapidly growing movement originally introduced by the medical profession and strengthened by state laws for the protection of vision against ophthalmia neonatorium, trachoma and syphilis.

Sight conservation classes have been organized in the public school

[66] *Scholemaster,* 183.

systems of many of the larger communities and remedial measures established for the correction of these significant vision defects.

According to the findings of the White House Conference, there are in this country about 300,000 crippled children. Not all of these cripples need opportunities for attendance at schools for crippled children, as many of them are able to walk up and down stairs and to reach school without assistance. Not all crippled children need orthopedic assistance nor corrective exercises; some can attend a regular school.

*The Bill of Rights of the Crippled Child,* adopted by the International Society for Crippled Children in Cleveland, in 1931, states the ideals toward which we are working in providing opportunities for the crippled child in their communities:

> Every child has a right to be well born; every child has a right to develop under clean, wholesome, healthful conditions; every crippled child has the right to the earliest possible examination, diagnosis and treatment; to the most efficient care, treatment and nursing; to an education; to be fitted for self-support; to vocational placement; to considerate treatment; to spiritual as well as bodily development.

About five years ago, a national survey relating to deafness of children in the public schools of the nation was projected with the assistance of funds from the Laura Spelman Rockefeller Memorial. Expert teachers and otologists conducted this survey and established the fact that over 3,000,000 children in the public school systems of the United States have imperfect hearing. This has awakened the larger communities to the significant fact that this problem is becoming one of the most formidable entities for consideration within the scope and responsibility of all interested in this type of handicapped child.

When over 15 percent of the future citizenship of a great nation shows a physical handicap, a large percentage of which cannot be permanently or effectively eliminated, it becomes a tremendous question in which not only the teacher and the otological and medical professions are concerned, but also one in the careful study of which every vital agency in the commonwealth must be interested. Deafness is on the increase, despite the fact that otological science, genetics, social hygiene and communal welfare are making rapid progress in every direction.

Children with defects in speech form an even greater numerical entity than the hard-of-hearing group. Four million children in the public school systems of the country would be a conservative estimate of this defect.

Several decades ago the correction of stammering and stuttering and other frequently observed defects in speech were in the hands of quack institutes for treating stammering and of unqualified teachers. Today speech correction has been elevated to the standard of a dignified science and pedagogy, is engaging the attention of many well qualified teachers and has received the endorsement of universities, public and private schools, in which departments for this special pedagogy have been organized.

The young child of today who talks "baby talk," or has acquired some of the various forms of oral inactivity, is the potential stammerer of tomorrow.

Defects in speech may be classified not only in their various pathologies, but also in common usage where faulty articulation, disregard of quality, undue use of slang, and regional colloquialisms contribute their quota to impair the standard of American English.

The feeble-minded child and his educational problem constitutes the larger part of the burden of all agencies dealing with delinquency, dependency and crime. Proper identification, education, supervision and legislation are the only methods available that will ultimately control this immense problem.

At every diversified conference of educators there are some sections devoted to the pedagogy of the handicapped child, largely and almost exclusively participated in by the teachers interested in this special pedagogy. Unfortunately, the teacher of the normal child rarely makes contact with the teacher responsible for the training of the handicapped child. Lack of contact and consequent lack of interchange of ideas are also responsible for the lack of information which the normal classroom teacher has concerning handicapped children and their training.

To understand normalcy we must recognize the abnormal. This is one of the fundamental principles of the practice of medicine or of law. It is the knowledge and evidence of pathological changes in the human body that constitute the basis of diagnosis and understanding of a disease; it is by the comparison of such pathologies with the normal status of the body that the distinction between disease and health is created. The same differentiation in the status of the child must be made by the teacher; to recognize and serve efficiently the educational needs of the normal child, the teacher must have a practical knowledge of the most prevalent physical and mental handicaps by which so many children are afflicted.

In almost all training schools for teachers, there is a preponderance

of theoretical subject-matter and a noticeable dearth of practical experience offered in the curriculum.

Again I cite modern methods of teaching by referring to the medical school of today, in which young graduates in medicine are qualified first in the fundamentals of the science and are then required to get their practical training at the bedside, in the clinic, and at the operating table before receiving their degrees. Education, whether modern or progressive, as applied to the teacher, should, figuratively, include more bedside, clinic and operating room observation.

At the National Conferences on Child Welfare, under the auspices of the U.S. Government during the past few years, separate sections were organized for the discussion of all problems concerned with the handicapped child. Engaged in the discussion of these problems were assembled authorities on pedagogy, psychology, physiology, neurology, otology, and pediatrics, and engineers in acoustics, optics, phonetics and other collateral sciences. The joint contributions and observations of these specialists created the composite experiences to serve the best interests in the education and rehabilitation of the handicapped child.

The philosophy and practical value of such interchange of opinion is inestimable; it is the structural basis on which modern educational methods should be built. Progress in education, as in science, does not usually develop by leaps and bounds, but rather by a steady evolution, stimulated by contributions of specialists whose many-angled viewpoints help to develop a complete plan of operation. The experienced teachers of the blind, the deaf, the crippled, the speech defective and the sub-normal child, serve in the capacity of consultants in assisting toward the development of a better understanding of the normal child.

It is educational conferences like the National Child Welfare Conference, and like the recent conference that I attended under the auspices of New York University, that stimulate thought and action toward a better understanding of both the normal and handicapped child.

It is the teacher in the normal classroom that is still greatly in need of the council of the specialist in education. The teacher of the handicapped child is a specialist, and her work consists largely of contact with the individual pupil or with pupils in small groups. It is impossible to teach various types of handicapped children in larger groups, and it is here that the value of small-group instruction is

greatly emphasized; it is here that pedagogy for the individual pupil is urged, and it is by such concentration on the individual pupil that modern pedagogy will develop its most effective influence.

No teacher in any field finds greater difficulties in approach to the pupil than the teacher of the deaf. In addition to her task of teaching the three R's, she must find a new approach to the brain of her pupil by still usable sensory equipment, and she must be qualified to instruct him in the mysteries of speech without the aid of hearing, through which speech is normally imitated. Add to this the science of lip-reading, by which the teacher makes contacts with the pupil, and the picture of her unusual responsibilities is complete.

The evolution of sense-training, as originally developed by Montessori, is another specialty in pedagogy which the teacher of the handicapped child has assimilated and applied to modern methods of training the deaf and the blind. Our comparison of external impressions and our mental development is dependent on our sensory equipment. Educational approach should consider all sensory equipment that can be practically utilized: the sense of hearing and the sense of touch in the training of the blind; the sense of vision and the sense of touch in the training of the deaf.

The English physicist, John Tyndall, made an epoch-making observation about fifty years ago when he said that all the five senses through which man makes his contacts with his surroundings are but modifications of the sense of touch. This observation now constitutes a fundamental principle in the training of the deaf and the blind.

To the professions of medicine, electrical engineering and psychology we are especially indebted for many valuable contributions toward a better understanding of child welfare. Less than ten years ago the American Telegraph and Telephone Company, through its acoustic engineers, developed the audiometer, an electrical device embodying the principles of radio and telephony, by which hearing may be accurately measured as to quantity and pitch. Using the phonograph record for reproduction and amplification of test voices calling numbers, words and sentences, the group audiometer was perfected. With this instrument, a classroom of forty pupils may be tested simultaneously for hearing acuity in about twenty minutes. This paved the way for the survey of thousands of children in the public school systems of America. All children even with the slightest hearing defects were segregated; these children were then further tested with the 2-A audiometer, with which accurate graphs of hear-

ing were recorded and a diagnosis of the character and quantity of their loss of hearing definitely established.

The Binet-Simon test and its various modifications have become useful instruments in the hands of the psychologist in determining the mental age and the I.Q. of the pupil. Classification followed the application of these tests and thus another great service was rendered the normal classroom teacher.

The science of speech pathology and teachers especially qualified to correct defects in speech constitute another contribution for the teacher of the normal child. This is numerically the largest group of handicapped children in the nation. The past decade has witnessed unusual development in the progress of this science, and special classes have been introduced in school systems throughout the country. Large numbers of teachers are preparing for this special pedagogy, and child welfare is gaining a new and valuable ally.

The introduction of popular lectures by medical specialists under the auspices of universities, setting forth the great and better understanding of handicapped children, has been another feature in the program of child welfare.

Finally, the recognition by educational authorities and by the larger communities that the handicapped child is entitled to the best educational opportunities, is the order of the day. It should delight the soul of the real humanitarian, be he professional educator, scientist, parent or ordinary citizen, to know that the rehabilitation of the handicapped child and his training is being accomplished with ever-increasing efficiency and success.

Representing the activities of workers with the handicapped child, I plead for a greater co-operation of organizations toward the education, rehabilitation and emancipation of physical and mental handicap.

The following approximate estimate of handicapped children of school age in the United States is food for thought: 6,000 blind; 25,000 deaf; 50,000 partial-sighted; 300,000 crippled; 300,000 mental defectives; 3,000,000 hard-of-hearing; 4,000,000 speech defectives. This represents a grand total of 7,681,000 handicapped children of school age in the U. S. today, a staggering percentage of the total enrollment of 50,000,000, or over 15 percent of the citizens of tomorrow.

One of the Boy Scout slogans is: "America's Future Lies in Its Youth." Another slogan that might be added to fit the present topic is: "A Better Understanding of the Handicapped Child by All Teachers Will Help the Future Youth of America."

# A POINT OF VIEW IN SPEECH CORRECTION

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THE primary concern of speech correction is the person. True enough, the speech specialist is interested in speech, as such, but he who is fully grounded in the speech related sciences, well knows that speech is a reflection of the personality of the speaker. With every utterance the speaker gives himself away. His speech is as a microscope directed toward his own inner self, through which others may get the most intimate glimpses. Regardless of what one says, or how he says it, to the student of human nature he is exposing in a very telltale way his feelings, emotions, and philosophies of living; in short, his self. Thus it is that speech correction considers primarily the individual.

As the individual acts as a whole, so does he talk. Eloquence of action in general depends upon the ease, assurance, and completeness with which the whole person is managed. Eloquence of speaking also depends upon the same kind of management of the person. Speech is a joint by which the speaker articulates with the person spoken to. The speaker's adjustments to his social situation depend upon the condition of this joint, upon the way he articulates his self with his other-than-self. Speech joins his world within and his world without.

In order to understand the individual's speech, it is necessary not only to understand his speech organs, but his person as a whole. As a matter of fact, the very study of speech itself is justifiable mainly to the extent that it throws light on the significance of the person speaking. A speech disorder is a disorder of the person as well as a disorder in the movements of the speech organs. It is not enough to know what sort of a speech defect a person has. In addition, one should know what kind of a person has a speech defect. The speech defect has no particular meaning apart from the person who presents the defect. We are not interested in speech defects, but in speech defectives.

Every individual is the resultant of the interaction between his original endowment and the environment into which he is thrust. Growing up is a matter of developing one's original capacities and, out of his world, trying to make a market for them. Everyone's job is to develop a bag of tricks and, out of his world, to try to make

spectators for them. In common parlance, living is the give and take relationships between a person and his environment.

If this is true, or even only partially so, the speech defective must be looked at from many angles. He must be considered a multi-dimensional organism. The neurologist, the otolaryngologist, the bone-and-joint surgeon, the psychiatrist, the psychologist, or the speech pathologist may hold the key to the speech defective's situation. Viewing this situation properly and appropriately, we may say that every aspect of bodily health affects the physical and psychological basis of speech. Therefore, conditions not only of focal disease in separate organs and systems, but also problems of diffuse physical and psychical stresses and strains must be taken into consideration. Further, situational opportunities must be properly evaluated. All of this means that the speech defective should be studied by many men, or by one man with many interests.

It is essential that the speech pathologist, above everyone else, should be a thorough-going student of the whole person. This is so because speech is so personal and warm and revealing. It is a function subserved by structures which are also personal and close to the core of the individual's physical and mental make-up. The speech function took over structures which are intimately connected with the vital processes of the individual; such processes as eating and breathing. The structures are close to the individual's very life, and being so, they demand that whatever function uses them, shall do so in a way agreeable to the organism's best interests. That is to say, whatever else speech may do for the person, it must serve his vital necessities.

It ought to be easy to go from these considerations to the conclusion that a speech defect is not localizable in the sense that it is due to this, that, or the other single mal-structure or mal-function. In contrast to the single causal factor idea, I should like to raise the question, how much of this and how much of that are involved in the production of the speech deviation? Further, in all speech defectives the important thing to remember is the interaction between the person and the deviation he expresses. It is senseless to inquire any more in regard to whether stuttering, for instance, produces emotional maladjustment, or whether the emotional maladjustment produces stuttering. The stuttering and the emotional maladjustments are part and parcel of the same processes, which may be best thought of as a closed circle. Further, it is indicative of narrowness to ask, does shifting handedness produce stuttering? The pertinent

question is, to what extent do emotional and changed handedness factors operate to disequilibrate the human being?

The goal to be sought by a speaker is definite direction of energy, a strong uniformity of purpose, and the focalization of effort. The person should be imbued with a consciousness of his self as a well-knit, well-ordered organism. Anything and everything that tends to impress him with the idea of divided allegiance, or even of weak dominance, is naturally productive of feelings of insecurity and instability. Any individual may be well advised that the mobilization of his forces under a complete and unquestioned neurological and psychological authority is essential for the most efficient marshaling of his actions as well as for the most efficient marshaling of his wits.

In speech correction, the stutterer presents a perplexing and interesting problem. With the foregoing statements in mind, it is easy to see what trend one's thinking ought to follow in considering the person who stutters. Outwardly the stutterer presents a picture of divided allegiance, of a whole functioning as a sum of parts, of one part functioning without due respect to another part, of his self reacting to what his self is doing, of what his self is doing reacting on his self. The stutterer presents a picture of a person who is not on his way, but rather of a person who is in his way.

Stabilizing influences are physical, physiological and psychological in nature. The management of the person who stutters must be along these three lines considered as three different ways of looking at the same thing. All structural asymmetries and disorganizing influences (spastic and paralytic conditions) should be either eliminated or minimized. Likewise, physiological ambivalences and divided leadership (ambidexterity) should be reduced entirely or greatly minimized. Psychological disorganizing and disintegrating factors (fear, timidity, and self-consciousness) should be allayed. As a result, the person who talks hesitatingly, arythmically, and beside the point should be made into the person who talks fluently, rhythmically, and to the point. The person who talks fearfully and timidly should be made over into the person who talks boldly and confidently. The person who in a social situation talks to himself should be taught to talk to others and forget himself. Instead of having a person who is called upon to make decisions, not only as to whether, but also as to how, he should make speech sounds, we should have a person who should be engrossed with the larger goal ahead—the sharing of his words and thoughts and self with another. Very specifically, the stutterer should be changed to a person who does not present any

conflict in neurological leadership, who is not worn out by reacting to his stuttering manifestations, and who is not drawn to a point of breaking by fearful and agonizing anticipations of impending speech failures. To achieve such results is one of the major goals of speech correction for the stutterer.

The person who cannot talk distinctly is another of speech correction's important problems. Too frequently the trained speech worker feels that the person who has difficulty with forming properly certain speech sounds, is not so serious a problem as the stutterer. The sooner the student realizes that one type of person is as perplexing as another type, the sooner he will realize the importance of speech deviations in general. To the extent that a child or an adult is crippled in the act of forming his speech sounds, uttered either singly or in connected speech, to the same extent is he crippled in his personality.

As with the stutterer, so it is with the articulatory case; it is not a question of this or that particular causal factor, but a question of the interaction of many causal factors. From many angles it is just as great a loss to have a speech sound missing or mutilated as it is to have a hand missing or mutilated. It is as important to talk distinctly (overcoming an articulatory defect) as it is to talk fluently (overcoming stuttering). There are no most important speech cases in speech correction. One type of case is just as important as any other type. And may we go further with this thought to say that one case is just as difficult to understand and to manage as any other case. This is true mainly because all cases are persons and all persons are complicated.

Too frequently the student of speech correction looks for a missing tooth, or a malformed jaw, or a defective palate, or a lack of ability to hear differences in speech sounds, or a motor disability, or deafness as the cause of dyslalia. Too infrequently does he determine how much of one of these factors may be operating in relation to some of the other factors in the production of the difficulty. At best, speech is a very unstable function, dependent upon the integration of a very unstable mechanism. To break the link of integration at any one point is tantamount to disorganizing the whole process.

In the way of management, the speech correctionist too frequently thinks that to supply the missing tooth or to repair the palate is sufficient to give the individual normal speech. More frequently than not, such remedies have no effect upon the person's speaking ability. Speech is not static, but dynamic, and when anything is done to the

unified whole to disrupt its singleness of purpose, the whole thing has to be made over again into a new unity. A new unity is not the repaired old unity, but a distinctly different whole.

The common observations one is able to make in daily practice to the effect that certain individuals with bad speech structures have good speech and that certain other individuals with good speech structures have bad speech, should convince the thoughtful worker that complexities and not simplicities constitute the basis of the establishment of the rule in treatment. It is just as important to know why one individual does not, as it is to know why another individual does, have a speech defect. It is just as important to rule out possible interrelationships between factors, as it is to rule them in. Further, the "ruling out" and "ruling in" must be done in terms of the person concerned. Again it is a common observation that what is important etiologically for one person is not important for another.

The whole question of the individual variant is the basis of all speech correction. This principle, taken along with the principle of considering the person as a whole, constitutes the basic philosophy of dealing with speech defectives. Even the person with a brain lesion must be considered as a distinctly new individual, the like of which never existed before. The problem is not to restore that which is lost, or to develop that which is left, but to reorganize the damaged person into a new unified whole.

In conclusion, in the diagnosis and treatment of a person with a speech defect, as in the diagnosis and treatment of all the difficulties the person has, one must be aware of the two fundamental principles: that of individual variation, and that of individual unity. Hence, it is most essential to consider a speech defect as a deviation of the whole person, a deviation that presents a certain uniqueness in each case and that in each case calls for individual diagnosis and management.

# DEBATE AND THE MEASUREMENT OF ATTITUDES

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SPEECH has been termed a "means of social control." Accepting this as the major purpose of speech, it is important to determine the effectiveness of the spoken word under varying conditions in the effect upon the auditors.

A means of determining the effect of the spoken word upon the attitudes of an audience is available in the attitude scale. Dr. L. L. Thurstone, of the Psychology Department of the University of Chicago, has done a great deal of pioneering work in the field of attitude measurement. The attitude scale which he has formulated lends itself to use in the speech situation very satisfactorily.

The plan in brief is to measure the attitude of a group by means of an attitude scale, have the group listen to some form of the spoken word, such as a debate, and then by means of the attitude scale measure the attitude of the group after they have heard the talk or debate.

This attitude measurement methodology, using the method of equal-appearing intervals, was used by the author in a brief study of the change of attitudes of an audience brought about by listening to an intercollegiate debate. The question which was the subject of the debate was "That the powers of the President should be substantially increased as a permanent policy." Research was made in the literature of the subject for statements expressing all possible degrees of attitude toward the subject. Some 180 such statements were secured. The elimination of duplications and obviously defective statements reduced this list to 78 statements. These 78 statements were then mimeographed on separate slips of paper and passed out to some 35 persons, who were asked to sort them into seven piles. The basis for the determination of the make-up of the various piles was that all of the statements in one pile would represent an equivalent degree of favor or opposition to the subject, and that the intervals in attitude from one pile to the next seemed equal to the sorter.

The instructions to the sorters was given on small printed slips of paper as follows:

DIRECTIONS FOR SORTING SLIPS

1. The 78 slips contain statements expressing attitudes as to giving more powers to the President of the United States as a permanent policy.

2. Please arrange the seven master slips having letters on them as follows: A, B, C, D, E, F, and G. On slip A put those statements which you believe express attitudes extremely favorable to having the President's powers permanently increased. On slip D put those statements expressing a neutral position. On slip G put those statements which express the extreme opposition to having the President's powers permanently increased. On the rest of the slips arrange statements in accordance with the degree of favor or opposition expressed in them. Arrange the statements in piles so that the interval in attitude from one pile to the next seems equal.

3. This means that when you are through sorting you will have seven piles arranged in order of value-estimate from A, the highest, to G, the lowest.

4. Do not try to get the same number in each pile. They are not evenly distributed.

5. The numbers on the slips are code numbers and have nothing to do with the arrangement in piles.

6. You will find it easier to sort them if you look over a number of the slips, chosen at random, before you begin to sort.

Complete and apparently careful sortings were obtained from thirty persons. The results of these thirty sortings were then tabulated as illustrated in Table 1.

TABLE 1

TABULATION OF SORTINGS

| STATEMENTS | INDIVIDUAL SORTERS | | | | |
|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 .. .. .. .. .. .. .. | 30 |
| 1 | E | F | E | | E |
| 2 | C | D | D | | B |
| . | | | | | |
| . | | | | | |
| . | | | | | |
| 78 | F | E | G | | F |

Table 1 indicates that the individual sorter No. 1 placed statement No. 1 on pile E, statement No. 2 on pile C, and so on.

The final tabular summary form of the sortings is given in Table 2.

Table 2 indicates that for statement No. 1 one sorter placed the statement on pile B, two sorters placed it on pile C, three sorters placed it on pile D, eight on pile E, seven on pile F, and nine sorters placed it on pile G.

The scale value of each statement was graphically determined by having the accumulative sortings of each statement graphed. The base line of the graph was the seven-division scale and the vertical margin or axis of ordinates indicated the accumulative proportions of the sortings. The median value or mid-value of all the sortings as indicated on the graph determined the scale value of the statement. The second value determined from the graph was the inter-quartile range which indicated the ambiguity of the statement. The inter-quartile range was the distance between the position below which the statement was placed one quarter of the times, and the point above

TABLE 2

SUMMARY TABLE OF SORTINGS

| STATEMENTS | PILE | | | | | | |
|---|---|---|---|---|---|---|---|
| | A | B | C | D | E | F | G |
| 1 | | 1 | 2 | 3 | 8 | 7 | 9 |
| 2 | | 2 | 5 | 9 | 8 | 4 | 2 |
| . | | | | | | | |
| . | | | | | | | |
| 78 | | 2 | 1 | 1 | 8 | 11 | 7 |

which it was placed one quarter of the times; in other words, the range covered by the middle fifty per cent of the sortings. Obviously, the smaller this range, the less ambiguous must be that statement.

The graphic determination of scale value and range of ambiguity is illustrated in Figure 1, which presents the graph for statement No. 1.

The 20 statements finally selected for the attitude scale were chosen on the basis of average low ambiguity and as to being well distributed over the scale from extremely favorable to extremely unfavorable.

The attitude scale was given to the debate audience immediately before the debate and again immediately after the debate. Complete scores were available from only 22 of the audience, as several failed to mark either favorably or unfavorably all of the statements on the scale both before and following the debate.

The distribution of attitudes of the audience for both before and after the debate is presented in Figure 2.

The mean attitude score before the debate was 3.51 and the mean attitude score after the debate was 3.15. This indicated an apparent

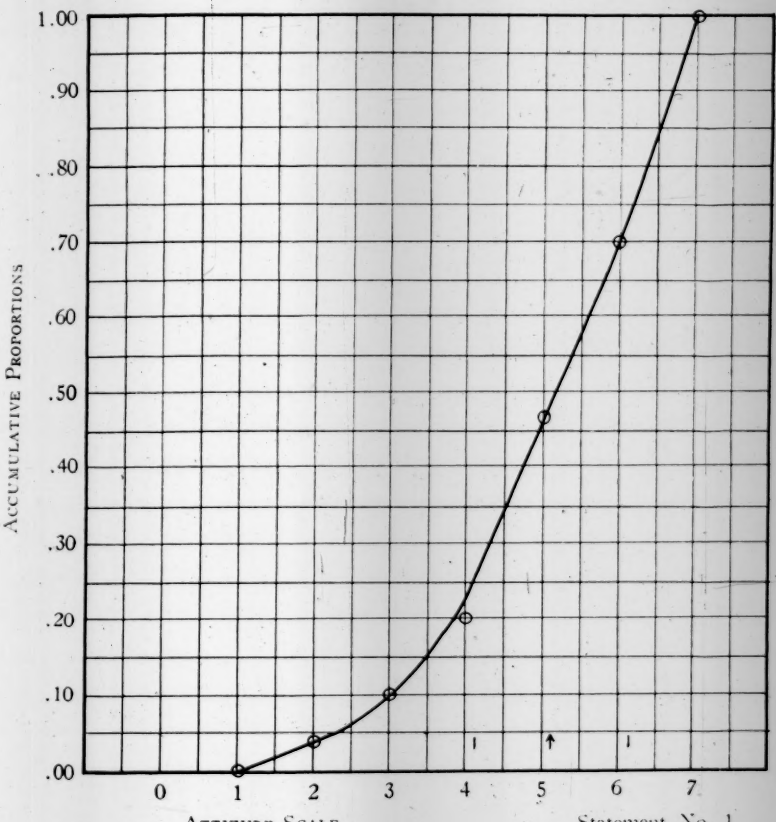


FIGURE 1

shift from a less favorable attitude toward "increasing the powers of the President as a permanent policy" to a slightly more favorable attitude after hearing the debate. However, the probable error of the difference was .189, thus the difference in mean attitude scores before and after hearing the debate of .36 was 1.9 times the probable error of the difference. The conclusion is evident that the effect of the debate on the attitude of the audience was not sufficiently great to offset the probable error of the sample involved. It is generally considered that the difference in the means must be definitely greater than 2 or 3 times the probable error of the difference in order to make sure that the difference did not arise from the sample.

Further experimentation with this method of attitude measure-

ment will be valuable in determining the effect debate and other forms of the spoken word has on the attitudes of an audience.

The attitude scale should be helpful in determining whether the formal debate procedure, or the more informal argumentation methods, such as group discussion, are more influential in changing attitudes of an audience. Then, too, the attitude scale might be given to the debate participants before any debate preparation is done, after opportunity for considerable reading but a minimum of discussion, after discussion but before any formal debates, and then after participating in a formal debate to determine what changes in attitude occur along the route.

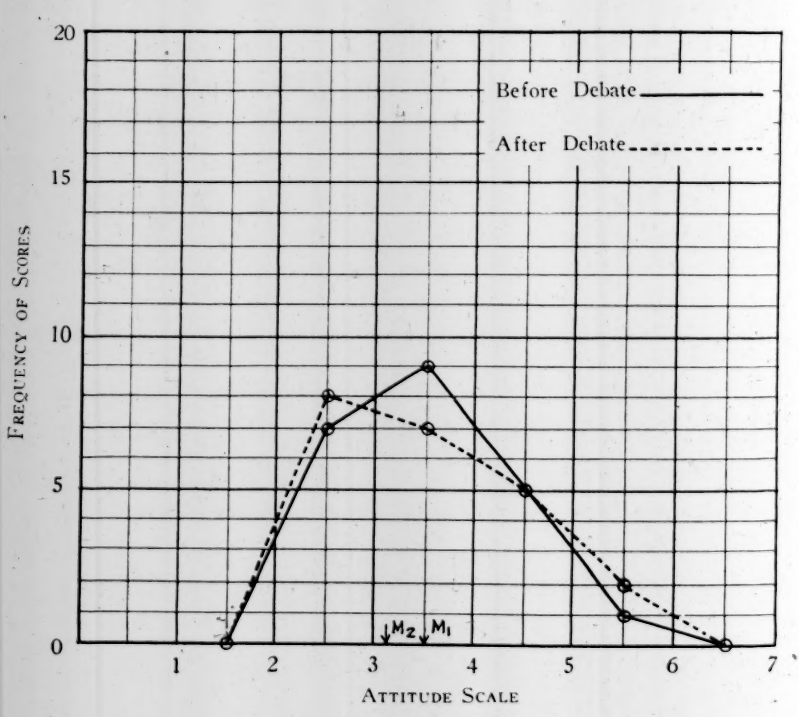


FIGURE 2

# HUMAN MOTIVATION: INTELLECTUALITY, EMOTIONALITY, AND RATIONALIZATION

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A PRIMARY problem for speakers and writers is to determine the most effective appeals through which to motivate human conduct. Shall we, with Ketcham, seek for "The Seven Doors to the Mind?" Shall we advocate the "traditional intellectual-emotional dichotomy?" Shall we join the monists in insisting that fundamentally there is only one type of motivation? Or are there yet other alternatives?

An examination of the subject has convinced this writer that there are three distinct kinds of motivation. The "traditional dichotomy," however much attacked, has been long defended, and is widely accepted today. However, a third type of motivation was suggested in the famous essay by James Harvey Robinson, has been incorporated in the new text by H. L. Hollingworth, and has found a place in several speech texts. This is *rationalization*. Thus far it has been chiefly considered as a finding of excuses or justifications for something one already wishes to do, and, although Hollingworth suggests a wider application of the term, it has as yet been insufficiently analyzed. If it should be accepted as a type of motivation, obviously the intellectual and emotional appeals will have to be re-assessed in terms of the new division of the field. An attempt at this examination and re-assessment is the subject of the present paper.

The monistic point of view seems to be an outgrowth of behavioristic psychology. It is suggested by Miss Mary Yost in "Argument from the Point of View of Sociology" in THE QUARTERLY JOURNAL OF SPEECH, III, 109 ff. It is maintained by Charles H. Woolbert (in the same volume, 249–264) in an article entitled "Conviction and Persuasion: Some Considerations of Theory." Here he vigorously denies the emotional-intellectual duality, and holds that the sole purpose of speech is to create beliefs in the audience, or to take beliefs already existing and make them dynamic. There is a difference, he says, in types of speaking, but it depends solely on whether the speaker wishes to secure an overt or a covert response from his audience; and it consists of appeals that are either social or non-social, rather

than emotional or intellectual. Every individual in the audience has inhibitions, sanctioned by civilization, against freely expressing himself in the presence of others. The crux of the speech situation, says Woolbert, is this: Does the speaker need to break down those inhibitions in order to achieve his end? Does he need to secure socially discernible action? Let us forget the false dichotomy, he suggests, and attack the speech problem from this angle.

Soon thereafter he suggested another difference, this time between "unconscious logic," comprised of "covert inferences," and "open logic," based on plainly stated inferences.[1] In one case, we do not know why we act; in the other, we do; but in either case, we do have a reason. The following year he clinched his monistic position with a series of three articles on "Principles and Methods,"[2] to demonstrate his belief in the physical basis of every response. Every speech device is fundamentally like every other one, and can have but one basic type of response. Thus, conviction and persuasion are one. This seems to be his final position. Hollingworth seems to agree[3] with him that there is no essential difference, when he cites with apparent approval the view of "some" psychologists that belief may be defined as a readiness to act.

This seems to be a fair statement of the monists' position. But they do not by any means have the field to themselves. As Mr. Woolbert clearly shows in the first article cited, most speech men do believe in the emotional-intellectual dichotomy.[4] Indeed, it seems to me that even Mr. Woolbert's own distinction between "social" and "non-social" appeals is not far from this same dichotomy. Will it not appear that the one will resemble closely such "emotional" appeals as patriotism, gregariousness, fear, rage, etc., and that the other will be largely an attempt to persuade the individuals in the audience to draw new inferences from old or new hypotheses: an "intellectual" process?

Walter Dill Scott[5] and Hollingworth both believe in what they differentiate as long-circuit and short-circuit appeals; meaning, to the intellect and to the emotions. Both favor the emotional appeal, espe-

[1] C. H. Woolbert, "The Place of Logic in a System of Persuasion," QUARTERLY JOURNAL OF SPEECH, IV, 19 ff.

[2] QUARTERLY JOURNAL OF SPEECH, V, 12–25, 101–119, 212–238.

[3] *The Psychology of the Audience* (1935), 155.

[4] He gives illustrative quotations from Foster, Baker and Huntington, Phillips, Alden, Ketcham, Stone and Garrison, and Winans.

[5] *Influencing Men in Business* (3rd ed., rev. by D. T. Howard).

cially when the audience has been converted into a psychological crowd. So do De Quincey[6] and Ralph Curtis Ringwalt,[7] while Paul S. Buchanan contemptuously dismisses the use of emotion in speech as "bunkum."[8] The significance of these citations in this connection is that they clearly indicate a belief on the part of these men in the existence of a real difference between emotional and intellectual appeals.

While they might admit Woolbert's contention that for every stimulus there is a response of a fundamentally physical nature, involving the entire mechanism, they apparently hold that for speech purposes at least it is incontrovertible that there is a distinct difference in mode of appeal between the speaker who says the American colonies must not be taxed because the loss of revenue in ruined trade would more than off-set the gain in tax receipts, and the speaker who appeals to the English reverence for freedom, self-rule, and manly rejection of arbitrary power. The first says in effect that five minus three plus two equals only four; the other, that certain human feelings are everywhere admirable. Although both appeals aim at the same response, it appears to me that they do constitute separate speech devices, and distinct modes of appeal.

Woolbert himself not only grants something of this sort, in his article, "A Behavioristic Account of Intellect and Emotions,"[9] but gives a serviceable definition of what the difference is. Emotion, says Mr. Woolbert, is characterized by extensity of physical response; intellect by intensity (or localization) of response. In one sense, they are not essentially dissimilar; in another, they are. They are like a piece of string, all one piece, but having two very distinct ends. Now if we may add to this localization or intensity the further condition of selectivity, I think we should have a statement of the difference that would be acceptable to James, Dercum, Cannon, Sherrington, and other physiological psychologists; more to the point, perhaps, we should also find it practical for our present use.

When one wishes an emotional response from his audience, he tries to arouse extensive physical responses; he tries to generate attitudes rather than decisions; he wishes to involve the present case with considerations of a general nature, or with general concepts,

[6] *Collected Writings* (ed. David Masson, London, 1897), X, 92.

[7] *Modern American Oratory* (Holt, 1898), 5.

[8] "Logic or Bunkum in Persuasion," QUARTERLY JOURNAL OF SPEECH, XI, 157–162.

[9] *Psychological Review*, XXXI, No. 5.

such as freedom, manliness, patriotism, fair play, etc. On the other hand, if one wishes to use an intellectual appeal, he tries to separate the elements of his particular case from others, to concentrate the attention, to arouse a selective and intensive response. Here, he tells the audience, is the only factor, or small group of related factors, which you are to consider, together with the results obtained by treating them in a certain manner.

But, having made this preliminary survey of these two types of motivation, it appears that there is a third stage between these two extremes; and that many audiences should not be, and, in fact, are not, appealed to in either of these fashions. This is when the members of the audience have lost the ability of careful reasoning (if they ever had it), but still like to think they are using their intelligence. In cases like this, pseudo- or false reasoning, rationalization, is most effective. It has the effect of flattering the audience by seeming to appeal to their reason, yet does not require more mental effort than the audience is able and willing to give. Rationalization has long been recognized as a species of pseudo-reasoning, or self-justification, as described in James Harvey Robinson's justly famous essay on *Four Kinds of Thinking*. But, as is suggested by West, O'Neill and Weaver, Allport, and Hollingworth, the concept should be broadened to designate a type of appeal used by a speaker in persuading an audience non-rationally to justify given propositions. Hollingworth makes the necessity clear in the following passage: "It is not quite true that the average man reasons scarcely at all. On the contrary, he has a passion for argument, and prides himself in it; but he reasons stupidly. He mistakes coincidence for proof, correlation for causality, confidence for necessity, publicity for expertness, and appearance for reality. Habit, suggestion and imitation constitute his instruments of thinking, as distinguished from his emotional reactions."[10] And it is to these instruments of thinking that the effective speaker must often appeal. But, it is cried, this is demagogery! These are the instruments of the crafty politician appealing to ignorant voters! Just so—and he *does* appeal to them! Furthermore, it must be remembered that all of us are "ignorant voters" in situations where prejudice, heightened feeling, or lack of knowledge does not permit us to think logically. Sometimes, in such a situation, the emotions are called upon to make the decision. But just in proportion as such an audience *is* intelligent, it will resent the appeal to its

[10] *The Psychology of the Audience* (1935), 118.

emotions, and will greatly prefer a use of pseudo-logic: we might call it a pampering of the intellectual child.

In one sense this type of appeal may be thought of as "sophistry, chicanery, and verbal enticement," as Buchanan calls it. But it seems to me that these terms, all implying condemnation, should be applied only when the object of the speaker is socially unjustified. We should not apply them to the melodramatically specious arguments of a speaker in the slums to persuade his audience to give up drink, clean out their apartments, and take better care of the children. It should be an accepted principle that pseudo-reasoning ought not to be condemned *per se*, any more than are emotional appeals. When leading the blind, one should himself see with a clear gaze, but surely he ought not to be required to explain to his charge all of the inconvenient and dangerous obstacles through which a path must be threaded. In brief, so long as we do recognize that an audience may become a "psychological crowd," we must prepare ourselves with instruments fit to handle that situation.

Walter Dill Scott has considered this problem as it relates to emotion, and his conclusion is that the speaker must use his intelligence in formulating his propositions, but must gain their acceptance through emotional appeals. Mark Van Doren gives us a further suggestion in his essay, *What Is a Poet*, when he says that a poet must remain calm and in full control of his senses if he is to succeed in representing the most uncontrolled or heightened emotional feelings and conduct—for poetry is an art, and the poet a careful artist. Oratory is also an art, and it is far from being justifiable to infer an emotional and rationalistic mind from the use of emotion and rationalization in a speech.

But it is with the explanation, rather than the justification, of these appeals that this article is chiefly concerned. And, following this general introduction, the elements of that explanation are presented in the following analytical chart, which, it is hoped, may help to stimulate the discovery of such significant differentiae as may not be included in it:

## A Cross-Section Analysis

| *Intellectuality* | *Emotionality* | *Rationalization* |
|---|---|---|
| 1. Attempts to center attention upon immediate facts or contentions. | 1. Attempts to diffuse the attention, to include within its range a variety of ideas and attitudes. | 1. Attempts to focus the attention upon facts or concepts more or less relevant (but seeming to be immediately relevant) to the fact or contentions under discussion. |
| 2. Deals with specific ideas, or concepts. | 2. Deals with general attitudes and concepts. | 2. Deals with ideas definitely differentiated, but vaguely outlined. |
| 3. Consists of objective consideration of data, attempting to weed out hidden inferences and the "will to believe." | 3. Consists of subjective consideration of data, definitely linked up with hidden inferences and wishes. | 3. Consists of subjective consideration masked in objective form. |
| 4. Consists of orderly thinking, with the steps by which conclusions are reached definitely traced. | 4. Avoids securing an orderly sequence of thought-responses, and keeps the attention centered on the end rather than on the means. | 4. Is orderly thinking without critical examination; tries to tie up the specific proposition with a suggested hypothesis, without permitting careful consideration of the relationships between them. |
| 5. Is an attempt to separate "real" from "good" reasons, and to give priority to the former.[11] | 5. Fails to differentiate quality or strength of reasons, but appeals chiefly to the "good" ones. | 5. Deals with a mixture of "real" and "good" reasons, all being presented as "real." |
| 6. Consists of deliberation, resulting in a delayed response. | 6. Consists of suggestion, thus trying to gain immediate decisions without the delay incident to deliberation. | 6. Consists largely of suggestion, although the auditors believe they are using deliberation. |

[11] I am using here the difference between "real" reasons, as those upon which one actually acts, and "good" reasons, or those that are socially acceptable, hence used as explanations of one's actions, which was made by Robinson in his essay, *Four Kinds of Thinking*.

| | | |
|---|---|---|
| 7. Attempts the selective transmission of neuronic impulses along pathways "chosen" for this particular occasion. | 7. Attempts the widespread diffusion of neuronic impulses, to arouse a general state of bodily excitement, which demands outlet in immediate action. | 7. Attempts selective transmission of neuronic impulses according to strong stimuli provided by the speaker, rather than by voluntary control of the auditor. |
| 8. Is concerned primarily with the direction or guidance of action. | 8. Is concerned primarily with the motive power needed to accomplish actions. | 8. Is concerned primarily with direction of action, though the elements of suggestion result in strengthening of the motive power. |
| 9. Tries to rule out all personal factors. | 9. Tries to tie up the specific proposition with established habit patterns. | 9. Pretends to rule out all personal factors, but actually relates the problem to stereotypes, habit-patterns, and the will-to-believe. |

## MODE, VALUE, AND FAULTS

| | | |
|---|---|---|
| Mode: Invites close attention to the object of consideration. | Mode: Prevents close attention by appeal to general instincts or habit-patterns. | Mode: Actually discourages close attention while seeming to invite it. |
| Value: Tends to win agreement of audience, because the conclusions of the speaker are verifiable by the audience. | Value: The most effective means of strongly motivating crowds, especially "psychological" crowds. | Value: Wins agreement because the audience *thinks* it is verifying the statements with its own reason; flatters the audience without overtaxing it. |
| Faults:<br>1. Most audiences cannot follow reasoning, especially for complex problems. | Faults:<br>1. Resultant action is likely to be indiscriminative. | Faults:<br>1. Ineffective with those members of the audience who are most alert mentally — usually its leaders. |
| 2. Belief may be induced without sufficient motivation to result in action. | 2. Since later thought is likely to nullify the effect, emotion must be used chiefly when immediate action is the goal. | 2. Leaves the speaker open to charges of deceit. |

## COMPONENT PARTS

*Intellectuality*

*Syllogistic logic:* demonstration of such relationships between A and B that C must inevitably be true.

*Facts:* undisputed, objective data.

*Definitions:* establishment of differentiae.

*Comparisons:* when the analogy is strictly and closely demonstrated.

*General laws:* when they are established, and clearly indicate the specific instance under discussion.

*Experience:* when it clearly offers analogous basis for judgment.

*Authority:* when it is reliable and to the point.

*Cause-effect relationships:* when real, not merely apparent.

*Emotionality*[12]

Cf. McDougall's instincts-emotions list, in *Social Psychology.*

Cf. McGee's list of twenty-three motive appeals in *Persuasive Speaking.*

Compare Winan's list—"personal interest, social interest, and religious duty."

*Rationalization*

*Anecdote:* offered as proof.

*Analogy:* when the relationship is nebulous or inconsequential.

*Authority:* when prestige is emphasized over aptness of quotation.

*Correlation:* when assumed to indicate causal relationship.

*Argumentum ad hominem:* interpreting principles in terms of the men who support them.

*Argument by calling names:* use of epithets in place of arguments.

*Affirming the consequent:* using your conclusions as the hypothesis by which that conclusion is established.

*Obscurity:* use of unduly technical or unusual terms or involved statements for the purpose of impressing the auditor.

*Use of ridicule or sarcasm.*

*Mere statements:* supported only by the confidence of the assertion.

*Humor:* when used as proof.

[12] In view of the great difference of opinion as to what constitutes an emotion, and the wide variety of emotions mentioned in various classifications, I have felt it wisest to fall back upon James's statement that it does not matter much how they are classified. The three classifications referred to in the chart indicate three of the chief points of view: (1) a linking up of emotions with instincts; (2) an attempt to find a great many emotions; and (3) an attempt to reduce the number of emotions to a minimum. For practical purposes, the types of emotional appeal may be sufficiently well indicated by a brief list of emotionally "loaded" words, such as mother, home, God, trust, faith, friendship, fear, sanctity, fireside, love, amen, independence, covenant, hate, etc.

SUMMARY OF CHARACTERISTICS

| *Intellectuality* | *Emotionality* | *Rationalization* |
|---|---|---|
| Intensity and selectivity. | Extensity and non-selectivity. | Intensity and non-selectivity. (Attention concentrated but not discriminative.) |

There is danger, of course, in over-much analysis, of destroying the original concept, but I have taken the risk of trying to break down these three appeals into their essential elements, hoping thereby to prove beyond cavil that they actually do exist. If it should appear to be true that these are the three modes of motivating the human organism, it is obviously of considerable importance to know exactly how they work. This question might well be raised at this point: Even after the analysis, does one really know how they work? J. Middleton Murray had something of this sort in mind, although in another connection, when he said that "a critic is to be judged by his quotations."[13] Hence it has seemed to be wise to offer a few illustrative test-pieces of what I conceive to be these three kinds of appeals. I have chosen them from readily available speeches by four of England's greatest orators. Although they are here cited as illustrations of specific modes of appeal, each word, to some degree, and assuredly every sentence, is a unit by itself, and the whole selection cited is almost certain to represent some admixture of motives. I believe, however, that in each the dominant appeal will be clearly enough evident for the purpose:

*Intellectual*

A. From Fox's speech on *The Westminster Scrutiny*, June 8, 1784:

I am not a professional man, and cannot be supposed to speak with the information of professional gentlemen upon a legal subject. There are, however, general and fixed principles of common sense which serve to guide an unlearned man upon a subject of this kind. Four different ways occur to me by which in case of doubt the law may be discovered and ascertained. First of all, I should look into the statute book upon the table; if, upon searching there, I find *an act of Parliament* upon the point in dispute, doubt and conjecture cease at once, and all is clear and certain. But if there should be found no act to regulate the case in question, I should then, in the second place, have recourse to practise and precedent, and inquire what has been done in similar cases on similar occasions. In other words, I should try what is the *common law*. If I find practise and precedent direct me, then everything is plain and easy; but if no statute and no precedent could be found in which

[13] *The Problem of Style* (six lectures delivered at Oxford, 1921), 33.

I could steer in this ambiguity, my next obvious resort would be to *legal analogies*, to cases which, though not precisely the same in all points, are yet perfectly similar in principle. If in this department of research I find anything to direct me, there, too, all will be smooth, intelligible, and certain; but if I find no positive statute, nor precedent, nor practise at common law, and no legal analogy, whereby I might discover the fact, there is then much difficulty, indeed, but not an insurmountable one. Still I should make an effort, and my last and fourth resort should be to the experience and understanding of mankind—to those arguments which common sense suggests—to fair conclusions deducible from fair reasoning, founded upon the immutable principles of policy and expediency.

B. From Burke's speech on *Conciliation with America*, March 22, 1775:

The act of Henry VIII, for the trial of treasons, I do not mean to take away, but to confine it to its proper bounds and original intention; to make it expressly for trial of treasons (and the greatest treasons may be committed) in places where the jurisdiction of the crown does not extend.

## *Emotional*

A. From Pitt's speech on his *Refusal to Negotiate with Bonaparte*, February 3, 1800:

His hold upon France is the sword, and he has no other. Is he connected with the soil, or with the habits, the affections, or the prejudices of the country? He is a stranger, a foreigner, and an usurper; he unites in his own person everything that a pure Republican must detest, everything that an enraged Jacobin has abjured, everything that a sincere and faithful Royalist must feel as an insult. If he is opposed at any time in his career, what is his appeal? *He appeals to his fortune;* in other words, to his army and his sword. Placing, then, his whole reliance upon military support, can he afford to let his military renown pass away, to let his laurels wither, to let the memory of his achievements sink in obscurity? . . . Is it nothing, with a view to influence or example, whether the fortune of this last adventurer in the lottery of Revolutions shall appear to be permanent?

B. From Fox's speech on *The Use of Secret Influence*, December 17, 1783:

We are called to sanctify or oppose an absolute extinction of all for which our ancestors struggled and expired. We are called to protect and defend, not only the stipulated franchises of Englishmen, but the sacred privileges of human nature. We are called to protract the ruin of the Constitution. The deliberations of this night must decide whether we are to be free men or slaves, whether the House of Commons be the palladium of liberty or the organ of despotism; whether we are henceforth to possess a voice of our own, or to be only the mechanical echo of secret influence. Is there an individual who feels for his own honor callous to an apprehension of such a consequence as this? Does not every regard which he owes to a body which cannot be degraded without his disgrace, that cannot expire without involving his fate, rouse his indignation, and excite him to every exertion, both in his individual and delegated capacity, which can reprobate, suspend or destroy a practise so inimical to the public prosperity, as well as hostile to the very existence of this House?

*Rationalization*

A. From Burke's speech on *American Taxation,* April 19, 1774:

Here, Sir, is a canonical book of ministerial scripture; the general epistle to the Americans. What does the gentleman say to it? Here a repeal is promised; promised without condition; and while your authority was actually resisted. I pass by the public promise of a peer relative to the repeal of taxes by this House. I pass by the use of the King's name in a matter of supply, that sacred and reserved right of the Commons. I conceal the ridiculous figure of Parliament, hurling its thunders at the gigantic rebellion in America; and then five days after, prostrate at the feet of those assemblies we affected to despise; begging them, by the intervention of our ministerial sureties, to receive our submission, and heartily promising amendment. These might have been serious matters formerly; but we are grown wiser than our fathers.

B. From Burke's speech on *Conciliation with America,* March 22, 1775:

The question now, on all this accumulated matter, is;—whether you will choose to abide by a profitable experience, or a mischevious theory? whether you choose to build on imagination or fact? whether you prefer enjoyment or hope? satisfaction in your subjects, or discontent?

C. From Chatham's speech on *The Right of Taxing America,* January 4, 1766:

There is an idea in some that the colonies are virtually represented in the House. I would fain know by whom an American is represented here. Is he represented by any knight of the shire, in any county in this kingdom? Would to God that respectable representation was augmented to a greater number! Or will you tell him that he is represented by any representative of a borough? a borough which, perhaps, its own representatives never saw! This is what is called the rotten part of the Constitution. It cannot continue a century. If it does not drop, it must be amputated. The idea of a virtual representation of America in this House is the most contemptible idea that ever entered into the head of a man. It does not deserve a serious refutation.

In summary, I have tried to show that there are three principal types of appeals for motivating human conduct, and to analyze these appeals in a manner to promote their clear understanding and ready use. Finally, I have attempted to further clarify them by the citation of illustrative examples. It is my hope that this article may help in some small measure to stem the movement toward monism within our profession, and to show the validity as well as the practical usefulness of attacking the speech problem from several angles, in order to determine for every speech the type of appeal that will be best suited to that particular situation.

# HAMLET ON THE EIGHTEENTH CENTURY STAGE

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THE true successor of Thomas Betterton appeared in the person of David Garrick. Something of Garrick's brilliance is reflected in Doran's observation that,

> Betterton was the great actor of the days of Charles II, James II, William, and of Anne. Powell, Verbrugan, Mills, Quin were unequal to the upholding of such a task as Betterton had left them. Booth was more worthy of the inheritance; but after him came the true heir, David Garrick, the first tragic actor who gave extraordinary lustre to the Georgian Era.[1]

Thus Hamlet on the eighteenth century stage is Hamlet as enacted by David Garrick. But before reviewing Garrick's actual stage portrayal, let us examine his alteration, which, although well known, was never published. Mr. Odell says, "This play had escaped all re-writing until Garrick, in 1772, becoming nervous under Voltaire's stricture's against the barbarousness of the play, turned his attention to making it more regular, according to Eighteenth Century ideals."[2]

The play had not, of course, escaped "all re-writing" as Mr. Odell asserts. The early eighteenth century editors had a very long finger in the process of improving *Hamlet* to their own individual tastes. Furthermore, in the latter part of the seventeenth century (or very early eighteenth century), Thomas Betterton re-wrote important portions of *Hamlet*. Mr. Hazelton Spencer believes, however, that Sir William D'Avenant was responsible for the Restoration adaptation.[3] He substantiates his belief with internal evidence which seems plausible enough. But let us examine the validity of D'Avenant's claim to the authorship of the 1676 quarto of *Hamlet*. D'Avenant died April 17, 1668, and the altered *Hamlet* did not ap-

[1] John Doran, *Annals of the English Stage*, (2 vols., 1880), I, 334.

[2] George C. D. Odell, *Shakespeare From Betterton to Irving* (2 vols., 1920), I, 385.

[3] Hazelton Spencer, *Shakespeare Improved* (Harvard Press, 1927), 138. See also 176.

(I am indebted to Mr. Hazelton Spencer for much of the account of the alterations in the Quarto of 1676—the one used by Betterton, before its publication, in 1661.)

pear until 1676, eight years after his death. Adaptations of Shakespeare's plays by D'Avenant had been published by the Restoration producer himself and *Hamlet* was not included, although it was the first to be acted. Mr. Hazelton Spencer points out that it was not unusual to delay publishing. Yet all of D'Avenant's adaptations were elaborate alterations, whereas, the 1676 *Hamlet* is comparatively simple.

Now may we examine Betterton's claim to the 1676 Quarto. First it is known that he was skilled in the business of cutting lines. Dryden mentions the fact that the actor cut some twelve hundred lines in one of his plays so skillfully that none of the plot or sense was lost.[4] Second, in the early 1670's Betterton was active in adapting, writing, and publishing plays.[5] Third, James Boaden does not mention D'Avenant as responsible for the Restoration version, but credits it to Betterton. Boaden says,

> There are upon this copy of Hamlet (Garrick's) evidences of some unpardonable liberties taken by another great actor, Mr. Betterton. The play itself was printed in 1703, and the passages omitted in the representation were denoted by inverted commas. After all the elaborate description of Betterton's address to the ghost, this is the way in which that address is exhibited as spoken on the stage:
>
> "Angels and ministers of grace defend us!
> What may this mean,
> That thou dead corse again in complete steel, etc."[6]

Therefore from the foregoing data it may not be too rash to infer that Betterton had some claim to the 1676 Quarto. Be that as it may, Betterton acted from the Restoration version, which was not printed until 1676, although it had been first acted after the opening of the theaters.[7]

Turning to the eighteenth century alteration of *Hamlet*, we have David Garrick's own declaration:

"I had sworn I would not leave the stage till I had rescued that noble play from all the rubbish of the fifth act. I have brought it out without the grave digger's trick and the fencing match."[8]

Garrick's alteration of the play was produced in 1772, and held

[4] John Dryden, *Preface to Don Sebastian* (Edinburgh, 1883), 306-17.

[5] Robert Lowe, *Life of Thomas Betterton* (London, 1891), 131.

[6] James Boaden, *Memoirs of the Life of J. Philip Kemble* (London, 1825), 112.

[7] Hazelton Spencer, *Shakespeare Improved* (Harvard Press, 1927), 174.

[8] F. A. Hedgecock, *David Garrick and His French Friends* (1912), 77.

the stage for eight years.[9] The *Westminster Magazine* for 1773 (I, 34) gives a brief account of the performance:

> The meeting of Hamlet with his father's ghost in the first act (when the story leapt forward twenty-four hours in the space of ten minutes) is now protracted to the end of the second act . . . . Hamlet instead of embarking for England, is prevented by the arrival of young Fortinbras, whose business suggests to him that he has forgot his almost blunted purpose, and that it is time for him to fulfill his promise to his father's spirit, and sweep to his revenge. Laertes too, who had embarked for France, is tempest beaten upon his own coast, and returns to court in time to be revenged of Hamlet for the death of his father.[10]

The *London Chronicle* of December 17-19, 1772, adds: "The old scenes of low humor (particularly that of the grave diggers) were omitted."[11]

Davies, in his *Dramatic Miscellanies,* gives a somewhat more extensive account:

> The grave-diggers were absolutely thrown out of the play. The audience were not informed of the fate of Ophelia; and the Queen, instead of being poisoned on the stage, was led from the seat, and said to be in a state of insanity, owing to her sense of guilt. When Hamlet attacks the King, the latter draws his sword and defends himself, and is killed in the encounter. Laertes and Hamlet die of their mutual wounds.[12]

Let us see what effect Garrick's alteration had on his interpretation of Hamlet. First, in cutting the grave-digger's scene, Garrick removed Hamlet's philosophy on the skulls. Second, since the funeral scene did not take place, it seems that Garrick did not analyze, or, if he did, ignored, the author's purpose in emphasizing Hamlet's love for Ophelia at the grave. Third, Hamlet's shrewd escape from Rosencrantz and Guildenstern was thrown out. Fourth, Hamlet's soliloquy, "How all occasions do inform against me," was omitted. Fifth, since the fencing scene was omitted, Osric was unnecessary and objectionable as a low character. By removing Osric, Garrick disposed of Hamlet's crisp and subtle sarcasm in that scene.

This alteration, to be sure, came in 1772. For thirty years Garrick had performed Hamlet in what may be termed the regular manner; that is, with all the scenes and characters portrayed substantially

[9] George C. D. Odell, *Shakespeare From Betterton to Irving* (2 vols., 1920), I, 385.

[10] *Ibid.*

[11] *Ibid.*, 386.

[12] *Ibid.*

in line with common practice. Since the alteration came late, it is Garrick's final conception and therefore of great weight.

As Garrick grew older, he modified his conception of various passages; and, as we have seen, finally whole scenes. He was always ready to accept hints.[13] But in his alteration of 1772 this trait shows itself to the actor's discredit. Suggestions from Voltaire indirectly, and from George Steevens directly, stimulated Garrick in the *Hamlet* alteration. Portions of two letters which passed between Garrick and Steevens show this clearly. The first is from Garrick to Steevens and is dated Tuesday, 1771, requesting "to have that volume of Voltaire which has the critique upon Shakespeare in it."[14] Steevens in a reply dated Saturday, 1771, says:

> I expect great pleasure from the perusal of your altered "Hamlet." It is a circumstance in favor of the poet which I have long been wishing for . . . I shall never be thoroughly reconciled to tragi-comedy . . . This play of Shakespeare, in particular, resembles a looking glass exposed for sale, which reflects alternately the funeral and the puppet-show, the venerable beggar soliciting charity, and the blackguard rascal picking a pocket . . . I think you need not fear that the better part of your audience (as Othello says) *should Yawn at your alteration* . . . You had better throw what remains of the piece into a farce, to appear immediately afterwards. No foreigner would ever believe it was formed out of the lappings and excrecences of the tragedy itself. You may entitle it "The Grave-diggers; with the pleasant Humours of Osrick, The Danish Macaroni."[15]

This letter from Steevens surely gave impetus to Garrick's thought of remodeling *Hamlet*. Voltaire was no less encouraging on this subject, for in his *Théâtre Complet* (Geneva, 1768, II, 201) he says in part:

> Hamlet becomes crazy in the second act, and his mistress becomes crazy in the third; the prince slays the father of his mistress under the pretence of killing a rat, and the heroine throws herself into the river; a grave is dug on the stage, and the grave diggers talk quodlibits worthy of themselves, while holding skulls in their hands; Hamlet responds to their nasty vulgarities in silliness no less disgusting.[16]

After reading such vitriolic criticism from such important literary men, it is small wonder that Garrick had courage to go through

[13] Percy Fitzgerald, *The Life of David Garrick* (2 vols. London, 1868), II, 60.

[14] James Boaden, *The Private Correspondence of David Garrick* (London, 1832), 451.

[15] *Ibid.*

[16] H. W. Furness, *Variorum Shakespeare* (20 vols., Philadelphia, 1877), IV, 381.

with his altering project. The susceptible Garrick seems to have been caught in the eighteenth century spirit. His associations with literati, especially with Johnson at the "Club," were sure to affect him.

Apparently, Steevens revised Garrick's alteration of Hamlet, for Boaden records a list of notations under the title: *Mr. Steevens' Remarks as to the text of Shakespeare's play, and Mr. Garrick's Alteration of Hamlet.*[17]

One of Steeven's notes to Garrick is especially intriguing because it shows how minutely he directed the alteration. His words are:

"In the Person Dramatis remember to leave out the names of the characters omitted in this alteration of the play."[18]

Now may we turn to an account of Garrick's stage Hamlet. We should remember that Garrick was always finding new ways of interpretation. He was willing to make even minute changes at the suggestion of others if he thought them feasible. Certain letters to Garrick from theater-goers show the actor's interpretation of important lines. For example:

> First, then, Sir, I will take the freedom to point out a line in "Hamlet" wherein I differ from your manner of speaking.
>
> "My father—me thinks I see my father!"
>
> If I mistake not, you generally pronounce this in a sharp accent, and accompany it with a start as if occasioned by a sudden surprise and you had a sensible representation of him before your eyes, whereas, it appears by what follows, that you are supposed to have only the idea of him in your imagination or mind's eye . . .
>
> The entrance of the Ghost comes next under consideration. Here I cannot perceive any necessity for your being held immediately by Marcellus and Horatio. The agony of amazement, I suppose, does not require you to be thus supported at first.[19]
>
> Your most obedient, Humble servant,
> P. W.

Another letter, without signature, discloses in a more general way Garrick's interpretation.

> Three or four friends of us saw you act Hamlet the second night of your performing it; and though you delivered many speeches with all the grace and justness that could be desired, yet we all agreed at the conclusion of the play, whatever acclamations had been made by the audience, that upon the whole you had acted the part ill. Our reason was that you had not entered into the

[17] James Boaden, *The Private Correspondence of David Garrick*, 453.
[18] *Ibid.*
[19] *Ibid.*, 26-27.

true character of Hamlet; in whom notwithstanding the present affliction of his mind there is a certain dry humour and quaintness of temper, that you had by no means hit upon. Instead of that lovely, unfortunate creature in whose happiness the reader so warmly interests himself, and whose misfortunes he looks upon as his own, you exhibited a hot, testy fellow, forever flying into a passion, even where there was no provocation in the world. Some of us were mentioning this last Wednesday in a large company, where everyone happened to be of our opinion; but a gentleman present assuring us you mended greatly every time, and that you then acted the part incomparably better than you had done at first, we all agreed to go the next night. Accordingly, we went and were not a little surprised to see what improvement you had made in so short a time. But we still thought you in many places too warm and that by being so, you instilled a certain sameness into the character that the poet surely never intended. To give you an instance. In that part where Polonius tells Hamlet the actors are come, and Hamlet stops his mouth with crying Buz, what mighty crime had the old fellow committed, that the other, who is supposed to be a good-natured man, should resent it with such a passionate look and action as you there use? It is true Hamlet thinks him a tiresome old wretch, but that does not warrant his resenting an innocent speech in such a manner as to make himself of a choleric temper. Again, where Polonius says he will use the actors according to their deserts, which is certainly a very rational speech, why must Hamlet contradict him in that pettish manner? Is it not more reasonable to suppose he does it in a mild and grave way?

But there is a speech towards the latter end of the play in which you run into a contrary extreme. Where Hamlet, who knew nothing of Ophelia's death, learns all at once that it is for her the grave is dug, he breaks out into this exclamation,

"How! the fair Ophelia!"

Now considering the interest he has in Ophelia, and the suddenness with which he learns the news of her death, is not it to be supposed he is seized with horror, and breaks out into a loud exclamation? Or if the violence of his grief be imagined so great as to take away his strength, his concern might be shown in a faint and trembling voice: and I own I should prefer the last manner. However one way or the other, he ought to show himself pierced to the quick . . .

It is a little surprising that having generally too much fire, you should be so very calm in this place: for certainly, if you were supposed to be a hired mourner and to be paid for repeating the sentence, you could not do it with more seeming unconcern.[20]

To Mr. Garrick at the Playhouse
In Drury Lane.

The foregoing letters, by crisply reviewing Garrick's interpretation of particular lines and general stage behavior, serve as a touchstone to his general conception of Hamlet. Through them we per-

[20] *Ibid.*

ceive that Garrick's stage Hamlet was hot and testy, full of fire and passion, sometimes without apparent cause.

We know from Garrick's alteration in 1772 that he had small love for the so-called low characters. The writer of the second letter indicates this trait clearly by pointing to Garrick's unusually vigorous and sarcastic behavior toward Polonius. That Garrick was not always sensible to the finer distinctions of emotion is marked in both letters.

According to Boaden, Garrick accepted a suggestion from the writer of the letter signed P. W. The passage is:

> Hamlet. My father's spirit in arms. All is not well, etc.
>
> The usual method of pronouncing this, as authorized by all copies, is to stop at arms! but I would point the line in this manner:
>
> My father's spirit! in arms! All is not well, etc.
>
> This, you will perceive, occasions a double pause, and throws a little more life into the verse.

Boaden's remark is, "This exactly suited the quick, impassioned style of Garrick, and he adopted the improvement."[21]

In justice to Garrick, it must be said that from 1742 to 1779, the year of his death, he was the one great Hamlet. The many encomiastic reviews of his stage Hamlet, which followed him throughout his career, bear witness to his histrionic ability in many of the major scenes. It is needless to quote them all. They are summed up very well in Lichtenberg, the German critic, who was spellbound with Garrick's stricken behavior on first meeting Hamlet's father's ghost; with Garrick's grief, expressed in the "too, too solid flesh" soliloquy; with Garrick's soft utterance of Hamlet's "to be or not to be" soliloquy.[22] Of Garrick's relationship to the eighteenth century spirit, Lichtenberg says, "I knew that Garrick is a very sharp-witted man, who keeps the exactest register of the taste of his country-men, doing nothing on the stage without reason, and having a house full of antique properties."[23]

In spite of Garrick's theatrical effectiveness in the Hamlet rôle, his 1772 version, which he acted for eight years, indicates that he did not interpret the Prince's full meaning. This 1772 alteration is Garrick's final interpretation. Hence, his Hamlet must stand stripped of many beauties,—his philosophy on Yorick's skull; his sprightly

[21] *Ibid.*, 26.
[22] H. W. Furness, *Variorum Shakespeare*, IV, 271.
[23] *Ibid.*, 271.

and subtle wit in the Osric scene; his love for Ophelia at the grave.

Garrick seems to have been more interested in the taste of the eighteenth century than in Hamlet. He was never quite consistent, never quite sure.

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# ESTABLISHING A BASIS FOR THE STUDY OF THE GREEK THEATRE

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OF THE large number of men who have been drawn into the controversy over the form of the early Greek theatre, no one has been able to establish a theory that has met with unanimous approval. Consequently, the arrival at a definite viewpoint concerning the topic in general is hindered by conflicting arguments for nearly every question involved.

It is especially difficult for beginning students. No sooner have they finished their first attack with satisfaction and agreement than they begin a second which completely reverses their opinions. The third argument may be even more convincing than the others in certain parts, so confusion results. Three ways are open to them. They may (1) choose one of the theories and champion it. They may (2) remain neutral. They may (3) carefully consider each major theory, compare it with a reasonable number of other authorities' ideas on the same subject, and take the consensus of opinion as most reliable.

It is detrimental for those students not yet acquainted with the field to agree whole-heartedly with any single theory; that step should be made only after undergoing a period of careful investigation and consideration, during which their minds should be kept open and receptive. The third alternative represents this approach.

Perhaps the standard book used by most students of the Greek theatre is *The Attic Theatre*, by A. E. Haigh. Other volumes are not so comprehensive in their references to authorities' theories. It is also probably the most widely circulated book on the subject, and is to be found in many school libraries that are otherwise exceedingly limited in reference material. It is reasonable, therefore, that in the footnotes of this article, Haigh is the reference for a great majority of the arguments listed. This does not mean that they are all Haigh's

arguments; it means that Haigh has stated arguments that he found while studying professionally through the huge amount of material at his disposal. He usually states his sources.

An attempt has been made in this article to pick out the more important of these arguments, add them to the "pro" or "con" side of the stage controversy, and show whose arguments they are. The article aims at a simplification of the standard material as a help to the beginner whose reference material is limited quite possibly to the books quoted here, not at an exhaustive overhauling of all theories.

Theory is based upon fact. Without facts, theories disappear and conjecture remains. This is an extremely platitudinous statement, but one which is constantly lost sight of. The first step for the student of the ancient Greek theatre, then, in accepting or forming a theory about this work, is to consider the facts that are known about it. Herein lies the first means of clearing up the jumble into which the controversy on the Greek stage has grown. In many instances, the very same material (often minute detail) is used in proving directly opposed theories. A great misunderstanding or a great fallacy lies in this practice. Is it possible to use the same factual evidence to prove opposite points of view? Perhaps it can be done, but too often one of the theories will have rather more ingenuity than actual strength. For example, there is the great controversy over the earlier stage of the Greek theatre. The facts known about this period are few, but the arguments brought forward in support of the existing theories are legion. Obviously, some of them must be questionable.

The two main sides in the question are formed by those who argue for a stage and those who argue against one. But even those who argue for a stage often disagree as to its form.

Before we list a few of the outstanding arguments for and against an early stage, let us see what the sources of supply for these inferences are.

1. Aristotle's *Poetics*. This short bit of writing has been buffeted and criticized by a number of persons, but it still remains as one of our surest bits of information simply because it is in black and white and is written by a man whose reputation for accuracy and strength of thought was impeccable.
2. The plays themselves. The dialogue is often very informative.
3. The scholia; and comments or specific criticism made by ancient historians.
4. The archeological remains of scene buildings and orchestra spaces, besides inscribed stones.
5. Vase paintings on which scenes of dramatic subjects often appear.

These five helps are all that we can honestly depend upon. Any argument not based upon something found in one of these sources is conjecture pure and simple and is therefore to be treated very conservatively if not excluded altogether.

Some of the arguments follow:

FOR A STAGE (or raised platform)

A. Haigh:

1. No evidence of a stage is visible because it "must have been" made of wood;[1] it therefore decayed or was carried away. (An explanation in defense of lack of archeological remains.)

2. A space was left between the front of the scene-building and the flanking paraskenia. This space "must have been" filled by a stage about 15 ft. deep.[2]

3. Existing dramas place actors above chorus—characters speak of "steepness of the path." This means a raised platform.[3] (An argument that Haigh does not accept. See No. 17.)

4. To jump from no stage in the fifth century or even the fourth century (as some would have us do) to a twelve-foot stage in Hellenistic times is "a most unlikely hypothesis."[4] Therefore, an intermediate step was necessary.

5. If there had been no stage, the seats of honor would have been the worst in the theatre: the priests would have had to look between the choreutae to see the actors.[5]

6. Aristotle's use of "on (from) the skene" means " on the stage."[6] Therefore there was a stage.

7. Ghosts rise from below. How could they, if there were no structures for them to rise through?[7] (Haigh cites this as a weak argument that can have absolutely no effect one way or the other.)

8. Chorus remains in orchestra even when it can prevent murder by going into the scene building; its exit would have left the stage empty.[8] (See 19.)

9. At Sicyon, Eretria, and Oropos the space behind the proscenium was either filled with earth or left unexcavated. This shows that little attention was paid to it as a background.[9]

10. At Oropos the proscenium was only 8 ft. high. Could this be a castle front, when the actor stood 6 ft. 6 in. high?[10] (See 21.)

B. Puchstein:

11. There was a Vitruvian stage (12 ft. high) during the fifth century,

[1] A. E. Haigh, *The Attic Theatre* (revised, 1907), 117.
[2] *Ibid.*, 119.
[3] *Ibid.*, 167.
[4] *Ibid.*, 172.
[5] *Ibid.*, 170.
[6] *Ibid.*, 165.
[7] *Ibid.*, 168.
[8] *Ibid.*, 168.
[9] *Ibid.*, 151.
[10] *Ibid.*, 152.

because grooves in the columns where painted scenery was held can be dated from this period.[11] (Puchstein frankly ignores all literary evidence.)

C. Bethe:

12. A low stage was erected about 426.[12]

D. Wieseler:

13. There was a Vitruvian stage, and in order to bring the chorus higher, a platform was put into the orchestra space.[13] (Haigh objects. He says that this platform would have hampered the dithyrambs which were still popular and which needed the whole orchestra space for the 50 participants.)

E. Christ:

14. Christ reached the conclusion that a low platform projected to the orchestra space from the scene building because he believed that the actor was raised above the chorus which played on an even lower platform placed in the circle.[14]

F. Allen:

15. There is evidence of ramps leading up from parodoi at Epidauros;[15] and in other theatres steps lead up from orchestra level either from within the scene building or from without. However, this cannot be taken as conclusive proof of the existence of a stage.

## AGAINST A STAGE

A. Dörpfeld:

16. "On (from) the skene" means "from the background" not "on the stage."[16] Therefore the actors appeared on the same level as the choreutae. (See 6.)

17. When characters complain of "the steepness of the path" it cannot be taken to mean that they climb on a stage. It would have necessitated the timing of movement and speech so that the appropriate words came at exactly the right moment.[17] (See 3.)

18. Ghosts rise from the earth, but holes were dug in the ground for them and machinery was used.[18] (See 7.)

19. The chorus fails to go from orchestra into scene building even after proposing to do so because it was prevented from doing so by the stage.[19] (See 8.)

[11] *Ibid.*, 130.
[12] *Ibid.*, 172.
[13] *Ibid.*, 141.
[14] *Ibid.*, 173.
[15] J. T. Allen, *Stage Antiquities* (1927), 67. Also note item 54 in this article.
[16] A. E. Haigh, *The Attic Theatre*, 165.
[17] *Ibid.*, 167.
[18] *Ibid.*, 168.
[19] *Ibid.*, 168.

20. Actors enter from the parodoi.[20] This shows that they performed in the orchestra.

21. Proscenium wall unsuited to a stage. If a castle were to be represented, it would have to be set above the proscenium colonade seemingly suspended in the air. Therefore the proscenium was the background.[21]

22. Foolish to suppose that the theatre began with a 5 ft. stage, went to 12 ft., and came back to 5 ft. again in Greco-Roman times.[22]

B. Norwood:

23. Did not need a stage, now that the auditorium was on a slope.[23]

C. Flickinger:

24. Chorus, actors, and both together cross the boundary-line between supposed stage and orchestra 116 times in 44 plays.[24]

25. In Aristophanes' *Frogs* much business is had with the three doors. If they were on a raised platform they would have no connection with the important action in the orchestra.[25]

26. An incoming actor was expected to speak directly to the chorus upon entering, ignoring for the time being any other actor on the spot. If he and the other actor were together, with the chorus below, such a practice would have seemed ridiculous.[26]

27. "On (from) the skene" does not mean "stage" in writers of the fourth century. Therefore, what they mean by the expression is: all participants "of the theatre." Later it came to mean "actors" and finally, when the stage came along, it had the double use of "actors" and "on the stage."[27]

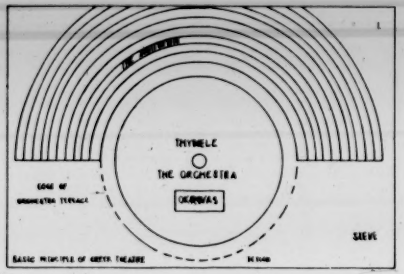
D. Robert:

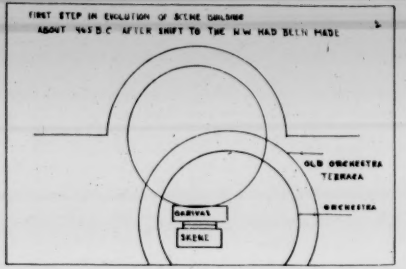
28. Denies existence of fifth century stage but argues for a fourth century stage built for the presentation of new kind of play being written then. The revivals of old plays were played with the proscenium as a background, while the new type used it as a stage.[28]

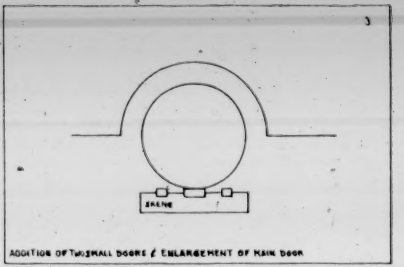
* * * * *

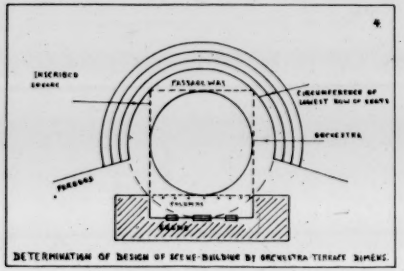
Each one of these arguments has some force, but in only about half of the instances can they be traced to any of the sources listed above. For example, Wieseler's theory of a Vitruvian stage accompanied by a platform to bring the chorus into proximity to the actors can be dismissed as ingenious but unstable, and therefore should merely be recorded. Or we may consider Dörpfeld's theory, which

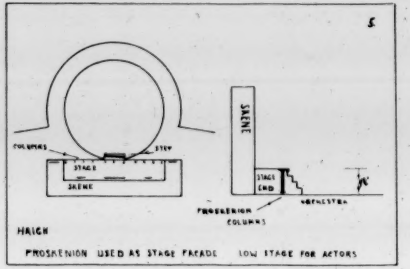
[20] *Ibid.*, 168 ff.
[21] *Ibid.*, 152.
[22] *Ibid.*, 171.
[23] Gilbert Norwood, *Greek Tragedy*, 57.
[24] Roy C. Flickinger, *The Greek Theatre and Its Drama* (Chicago, 1922), 88.
[25] *Ibid.*, 90 ff.
[26] *Ibid.*, 91.
[27] *Ibid.*, 94 ff.
[28] A. E. Haigh, *The Attic Theatre* (1907), 173.

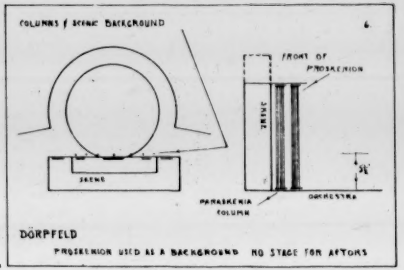

1
THYMELE
THE ORCHESTRA
SKENE
BASIC PRINCIPLE OF GREEK THEATRE

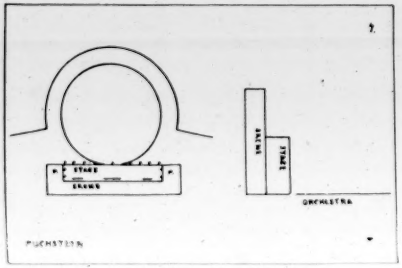

FIRST STEP IN EVOLUTION OF SCENE BUILDING
ABOUT 465 B.C AFTER SHIFT TO THE N.W HAD BEEN MADE
2
OLD ORCHESTRA TERRACE
ORCHESTRA
PARODOS
SKENE

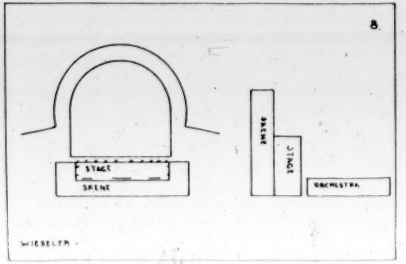

3
SKENE
ADDITION OF TWO SMALL DOORS & ENLARGEMENT OF MAIN DOOR

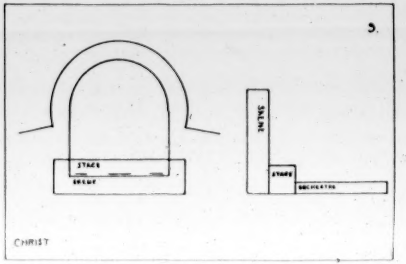

4
INSCRIBED SQUARE
PASSAGE WAY
CIRCUMFERENCE OF LOWEST ROW OF SEATS
ORCHESTRA
PARODOS
DETERMINATION OF DESIGN OF SCENE-BUILDING BY ORCHESTRA TERRACE DIMENS.

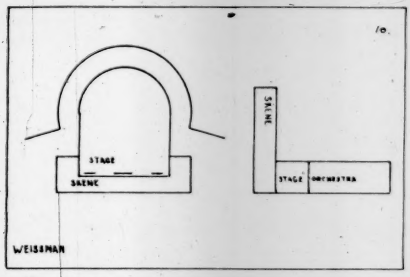

5
COLUMNS
STEP
STAGE
SKENE
STAGE END
ORCHESTRA
PROSKENION COLUMNS
HAIGH
PROSKENION USED AS STAGE FACADE LOW STAGE FOR ACTORS


COLUMNS & SCENIC BACKGROUND
6
FRONT OF PROSKENION
SKENE
PARASKENIA COLUMN
ORCHESTRA
DÖRPFELD
PROSKENION USED AS A BACKGROUND NO STAGE FOR ACTORS


7
STAGE
SKENE
ORCHESTRA
FUCHSTEIN


8
STAGE
SKENE
ORCHESTRA
WHEELER


9
STAGE
SKENE
ORCHESTRA
CHRIST




holds that the chorus failed to leave the orchestra to save Medea's children because of the obstacle of the stage. Where is this argument supported in fact? Even where opposing views are based on fact, there is difficulty. "On (from) the skene" was certainly mentioned by Aristotle and other writers, but can we say that "*skene*" as he meant it was "stage" and not "background?" There must be drawn a very definite distinction between theory and conjecture, and the two must be divorced. If we consider the worth-while arguments of the men quoted above, we arrive at some such result as the following:

1. The first skene was a tent or wooden hut in which costumes were changed.[29]
2. Skene door enlarged, and two side-doors added. Whole building enlarged.[30]
3. Paraskenia added.[31]
4. Proscenium added somewhat later and a platform provided by joining the tops of the proscenium colonade with the facade of the skene.[32]
5. Proscenium raised to a height of twelve feet and made of stone.[33] (Hellenistic Theatre.)
6. Hellenistic stage lowered and deepened into Graeco-Roman and Roman types.[34]

These six steps may be classified as fact, and theories built upon them are worthy of consideration and belief; but this is about all

[29] The beginning statement in all studies of the Greek Theatre. This is one of the very few items more or less free from battle scars.

[30] Haigh, 154; Flickinger, 90 ff.

[31] Flickinger does not agree. He maintains that the *skene* developed into the paraskenia directly. The stage building was a later addition to join the earlier paraskenia.

[32] Accepted by nearly all authorities who find differences only in dates and dimensions.

[33] Vitruvius' accounts and numerous archeological remains prove this point.

[34] Archeological and written records support this statement.

that we do know for certain. Of the arguments listed both in refutation and support of the existence of a stage, we should be very careful about accepting the following:

Numbers 1, 2, 4, 6, 7, 8, 11, 12, 13, 14, 16, 17, 19, 21, 22, 26, 28.

Most of the writers agree that the growth of the scene-building followed the six steps outlined above. It is when details of measurement and use are reached that differences break out.

In this article arguments 5, 9, 10, and 15 for a stage are traceable to at least one of the sources listed at the beginning. Argument 3 is also a pre-stage contribution, but Haigh holds it in contempt. Arguments 18, 20, 23, 24, 25, 27 against a stage also find some basis in these sources. Argument 26, while also in this anti-stage group, is in part a supposition and is therefore not to be unreservedly accepted.

These arguments we can count upon as worth-while contributions to the controversy, and although by cold mathematical calculation the anti-stage group has a 6 to 4 advantage, we must again be hesitant in concluding that there was no stage in the early Greek Theatre. All of the arguments are not of the same value. However, the evaluation of them is a problem quite separate from the present one, even though it is the next logical step.

NOTE: The use of "on (from) the skene" in its transliterated form is due to necessity, not to choice. The meaning of the phrase is, of course, one of the main points of disagreement. A Greek fount would have simplified this problem.

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# ADMINISTRATION OF COLLEGE DRAMATICS

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*Stanford University*

DRAMATIC production in American colleges and universities has developed from a purely extra-curricular student function to a body of instruction which has taken its place in the official college curriculum. It is true that a few colleges are still content to confine dramatic activity to the production by the dramatic club of three or four plays a year. However, others give extensive courses in acting and play production, and still others employ as many as ten instructors, offer as much as sixty-six semester hours of instruction in dramatics, and possess facilities for granting the doctorate in this field. Kenneth Macgowan in his *Footlights Across America* states that in 1929 not less than 150 colleges had courses in the production of

plays. In 1935, in spite of the depression, this figure would undoubtedly be higher. Nor did this total include those colleges which offer courses in the criticism and history of drama, nor in the writing of plays. If these were included, the total would be still higher.

This notable development has been an outgrowth of a fundamental conception of dramatics which has itself evolved largely within the past fifteen or twenty years. And this is the belief that the drama and the theater in college have a substantial contribution to make to the basic objectives of higher education. With this contention but few educators of today who are at all conversant with this important form of art will take serious issue.

The question arises—by what method of instruction and administration can these aims and objectives be best achieved? Should the study of the drama and the production of plays be wholly a function of the university faculty? Should the faculty give the courses in dramatics and let the students produce their own plays? Or should both the study and production be left to student groups, such as dramatic clubs and honor societies?

From a study of the situation prevailing in even a small number of American colleges and universities, it is apparent that considerably more progress has been made towards agreement on what should constitute proper content and method in the teaching of dramatics than has been made towards agreement on how university plays should be administered and controlled. It has been pretty generally accepted that technical instruction in dramatics belongs in regular courses and it is safe to say that a fair degree of standardization has evolved among the various colleges offering such a course. But there is virtually no uniformity in the manner in which plays are managed and produced.

It was an attempt to determine to just what extent such uniformity did exist and how various colleges met the many problems incidental to the production of university plays that drew me into a study, which forms the basis of this discussion.

I sent out a questionnaire, either to heads of speech departments or to directors of dramatics, consisting of 21 items dealing with all phases of the organization and administration of university plays. These ranged from the method of selecting casts and the financial set-up, to the teaching load of director and the physical equipment of the school. The number of replies to the questions varied in some instances, as will presently be seen.

This survey extended to 29 American colleges and universities

in 21 states. Among these were 19 state colleges and universities, 8 private institutions, one state teachers college, and one normal school.

The majority of schools could be called average American colleges in size, prestige, and equipment. I purposely avoided the two extremes. It is obvious that but few schools can approach the favorable conditions prevailing in such outstanding schools of the drama as Iowa, Yale, and Carnegie Institute of Technology. Their problems are not those of the average college. On the other hand, conditions are also quite different in the majority of small colleges enrolling fewer than 500 students; neither do they represent average conditions. All of the colleges studied are co-educational.

## Basis for Selection of Casts

First of all, how are casts for plays selected in the 29 institutions? In 21 schools casts are selected by tryouts open to all registered students in good standing. Two directors select casts from a producing or players group or club for which general tryouts open to all students are held once or twice a year. One director selects his casts without specific tryouts because, to quote his answer from the questionnaire, "he knows his material from general tryouts among lower classmen and through classroom association."

In the remaining 5 schools, casts are chosen exclusively from among students enrolled in speech classes or those who have previously taken the work. Three of the schools which select their casts from general tryouts volunteered the information that they give preference to students having had work in dramatics, often assigning most important roles to them.

The present tendency appears to be towards making dramatics an activity primarily for those students who have had special training for that work. The most common reason given is that "such training in fundamental courses in speech prepares the students to meet the problems of diction, interpretation, and dramatic action more rapidly and more intelligently." It also appears to be a part of the gradual consolidation and establishment of dramatics generally as a legitimate curricular activity under direct control and supervision of the Department of Speech or Division of Drama.

In institutions where the plays are produced by students enrolled in classes in drama and play production, regular university credit is allowed for the work in plays. In only 2 cases is any credit given for participation in plays, the casts of which are open to all students. Nineteen schools give no credit at all for such work.

## Facilities for Dramatic Production

Colleges differ greatly in the excellence of their physical equipment. Some have huge auditoriums, too large and too poorly equipped to serve satisfactorily as a university theater. Nine schools complain of this situation. These auditoriums range in size from a seating capacity of 1125 to 2200.

In 4 of these cases the large auditorium is supplemented by a little theater too small to be of any practical value. These range in size from 60 to 300. One university, for instance, has a too-large auditorium seating 2200 and a too-small "studio" theater seating 60. As a result, many of the plays given by this school are presented off the campus in hotel ball-rooms, club lounges, and downtown theaters.

At the other extreme, 7 schools have only one theater each, with an average seating capacity of but 245, the range being from 112 to 300. Without exception, the directors complain that these are too small.

In two other institutions the facilities are so inadequate that all university plays are given in rented theaters downtown. In one instance plays are given in the poorly equipped law school auditorium seating 300, and in three other institutions rent must be paid to the university for the use of the theater. In reality, this latter number may be larger, since this information was not specifically asked for, but was volunteered in each case. One auditorium seating 550 was described as "wretched."

Only 8 colleges have theaters ranging in size from 500 to 700, which is generally regarded by dramatic directors as being the most satisfactory size for a college theater. No comment was made as to equipment in 7 of these 8 schools.

The directors' comments on the size of the theaters in which they were forced to work were enlightening. With one exception, all theaters under 500 seating capacity were considered too small. With two exceptions, those over 700 were rated as being too large. What size do directors consider ideal for a university theater, if the school is to have but one? From opinions expressed in the questionnaire, it is found that the range is from 500 to 700, with the mean falling at 604. This result is based upon 15 replies.

One item of the questionnaire asked whether students had contributed any direct financial aid to the construction, equipment, or maintainance of the university theater. This was answered in the negative in 25 of the 29 cases. In one case students have contributed substantially to the construction of the theater, but in the remain-

ing 3 instances, the student contribution has consisted largely in stage equipment bought mostly out of income from plays produced.

Of course, there are notable exceptions to this general situation. Kenneth Macgowan, in the reference previously cited, states that the Yale Dramatic Association gave $28,000 towards building a theater. At Iowa the students raised $103,000, and the Princeton Triangle Club gave $250,000 to erect a theater. At Stanford a plan is under consideration calling for the building of a theater costing half a million dollars, a substantial portion of which will be a direct contribution of the students. But, as the results of the questionnaire plainly show, these situations are in the minority.

From this part of the survey it would seem that the equipment in many schools, especially as regards the college theater, leaves much to be desired.

### How Many Plays Do Colleges Produce?

Of 23 schools reporting on this item, none produce fewer than 4 full length plays during the regular academic year, exclusive of the summer session. Eight schools specify this minimum as their average. The largest schedule, reported in three instances, was 10 plays per year. The mean number of plays produced among the group is 6 per year.

The majority of colleges give each play several times. Only 3 schools of the 28 reporting on this item confine themselves to a single performance. None average over 6. The mean for the group is 3.1 performances for each play. One school volunteered the information that all plays were double cast, each cast giving one performance.

### Average Attendance at Each Performance

Of 28 schools reporting, the smallest attendance is listed as 100 and the largest as 1000. However, the university with the attendance of 100 has a theater seating only 112. The mean attendance for the entire group is 474 at any one performance. Doubtless this result is partially influenced by the fact that a number of the colleges have such small theaters. All of the schools having an auditorium seating fewer than 400, and there are 8 of them, report an average attendance which practically insures a full house for each performance. On the other hand, a small attendance in a large auditorium is not uncommon. One university with an auditorium seating 2200 has an average attendance of but 400. Another with a capacity of 1987

plays to only 800; still another with accommodations for 1000 has an attendance of but 250.

However, it is interesting, and perhaps significant, that there appears to be no relationship between the capacity of the auditorium and the number of performances of each play given. Instead of filling the theater for one performance, directors seem to prefer to give the play three or four times and play to a house which is but one-third or one-fourth of capacity. Thus the school with the seating capacity of 1000 gives each play from two to four times to an average audience of but 250. Performances playing to the audiences of 400 in the auditorium seating 2200, previously mentioned, are repeated at least once.

There are several reasons for this seeming departure from good business tactics. In the first place, the total attendance is probably greater under this arrangement because those attending are afforded a choice of dates, and early performances serve to advertise succeeding ones. However, the chief reason most commonly advanced by directors is that this arrangement of repeat performances is more fair to the students participating in the plays. Fuller training is thus obtained, and students feel more adequately rewarded for long weeks of intensive rehearsal and preparation.

Multiplying the mean attendance at each performance by the mean number of performances of each play, we find that the result is 1469—the mean total attendance for each play.

### What Admission is Charged for University Plays?

Only one university of 25 reporting presents all of its shows free to students and faculty, the expense being provided for in the budget of the Department of Speech. A small admission is charged the general public. Their productions average 5 performances each and they play to a full house with a seating capacity of 574. They give 4 plays per year, exclusive of summer school.

In 2 instances students are admitted free on a general activity or student body ticket, funds from the sale of which are contributed towards the support of dramatics. Thirteen schools have established an average admission charge for students of 50 cents or less. Of these, 5 average 25 cents or less.

At the other extreme, 2 schools report a top price of $1.00, and one has a top price of $1.50 for certain shows. Of the entire group, the average single admission for students is 50 cents. For those not connected with the university, the charge often runs slightly higher,

the average for this group being 60 cents. However, 13 schools charge students and outsiders the same.

Sixty percent of the colleges sell season tickets. The saving thus achieved by those buying season tickets ranges from 20% to 53% of single admission prices. The rapid rise of the talking pictures and the depression are probably responsible for these very moderate admission charges.

### Who Sponsors University Plays?

In 23 schools, or 80% of the total number, dramatic activities are presented under direct sponsorship of the faculty. In eight of these cases the department of speech or division of drama alone assumes this responsibility. In one instance the division of drama controls all dramatic presentations, and student groups are forbidden to produce plays without the permission of this division.

In only 6 institutions, or 20% of the cases, are plays presented under direct sponsorship of the student body or of student groups.

### Financial Administration

The financial set-up is by far the most varied and complicated of all of the problems arising out of the administration of dramatic activities. Extreme positions are represented by the Louisiana State University, on the one hand, where the Department of Speech budget provides financing of all plays, which can be presented without admission charge to the university, and the University of California, on the other hand, where complete financial responsibility rests with the Associated Students. Between these two positions can be found all degrees and variations of financial responsibility, most often assumed by the university or speech department, more infrequently by student groups, and occasionally by the university and students jointly.

In 9 institutions the university directly assumes financial responsibility, budgets and requisitions being largely handled through the central finance office.

In 10 schools the department of speech or division of drama, or other administrative unit such as University Theater or Little Theater, maintains financial control.

In 10 instances the students assume this responsibility, either as an organized student body or as a producing group, usually a dramatic club. Thus it is seen that the university, either directly or indirectly, maintains financial control of dramatics in approximately 65% of the 29 cases studied.

From a purely financial point of view, this problem is not as important as it appears, since in a majority of cases dramatics supports itself from box office receipts. No loss is incurred in those instances. The principal consideration appears to be that with financial sponsorship goes a large measure of control over not only expenditures and income, but all other phases of dramatic activity as well, such as the cultural level of productions, qualifications of students eligible to participate, etc. In a few instances, the students supply the financial backing but allow the control to rest solely in the hands of the faculty. However, this situation is relatively rare.

Where the faculty maintains control, this is centered largely in the hands of the director of dramatics. In 16 of the 29 cases, the director is solely responsible for all aspects of dramatic activity, financial and otherwise. This does not mean that he must supply any deficit that might occur, but it does mean that he makes up the budget and supervises disbursement of funds. In a few instances he may, if he wishes, seek the counsel of a faculty committee, but their capacity is largely an advisory one.

Eight schools have provided a dramatic council or committee with more than advisory powers to assist the director. These are either faculty committees or joint groups composed of both students and faculty with faculty members predominating in a ratio of 3 to 4 or 4 to 5. In only 5 cases is the financial control of dramatics entrusted to a committee composed largely or entirely of students. And this latter is true despite the fact, as previously stated, that in 10 schools the students supply the financial backing.

### Teaching Load of Director

In most cases the director of dramatics is also a teacher in the department of speech or drama, conducting classes in acting, play production, play writing, etc. The mean teaching load of directors in the 20 schools replying to this item is 11 hours per week, exclusive of directing. The lightest teaching schedule averages 8 hours and the heaviest is listed as 12 to 15 hours. Eight directors, or 40%, report an average schedule of 12 hours or over.

Fourteen of the 20 schools specify that the director's teaching schedule constitutes a full teaching load, as judged by prevailing standards. This means that in these institutions directing of plays amounts to an extra service, for which additional compensation is not always provided. Occasionally the director is allowed one or more assistant directors, either students or faculty members, but this does not materially lessen his final responsibility.

### Are Salaries Paid From Box Office Receipts?

First of all, how and by whom is the director's salary paid? It was found that in 80% of the cases it is paid entirely by the university. In 4 of these institutions a portion of box office receipts is taken to supply the salary of a faculty assistant director or faculty business manager. However, 5 universities, or 17% of the total, demand a share of box office income to apply towards the salary of the director. In only one school is his salary paid entirely by the students.

Institutions differ greatly in their policy with regard to paying students for their services in connection with the production of university plays. These services include such tasks as stage management, electrical work, costuming, and business management. In 10 schools of 22 reporting, no students are paid for such services, and in 4 other cases only one student is thus employed for pay in each instance. Of the 12 institutions which employ students for pay, the mean number thus employed is 2.5 per school. Of the entire group the mean number is only 1.5 per school.

Various methods have been devised to meet this problem of student assistance and co-operation. In some instances these services are performed by students enrolled in acting and play production classes as a part of the regular work of the course. In such cases, considerable responsibility appears to rest with the director himself, especially as regards the financial aspects of dramatics, such as publicity and ticket selling. In a few cases this part of the work is taken care of directly by the central university finance office. Other schools have organized players clubs or dramatic societies which allow certain points or credits towards membership for work done on play production. Where a student general manager is hired, he assumes chief responsibility for advertising, ticket selling, and other details of business management. Only 6 schools report such a student manager.

From these facts it would appear that a majority of universities are succeeding in enlisting student co-operation with a minimum of drain on box office receipts. Furthermore, no school reported lack of interest or unwillingness to co-operate on the part of the students.

This survey further disclosed that in 70% of institutions reporting on this item, dramatic activities are self-supporting from box office returns. Of the remaining 7 schools, one charges no admission at all, and a second admits students free to 3 plays per year on a general student activity ticket. Five schools attempt to balance the dramatic budget, but fail to accomplish this. In 3 instances the uni-

TABLE I

SHOWING THE SIZE OF COLLEGE THEATERS, NUMBER OF PLAYS PRODUCED, ATTENDANCE, ETC.

| SCHOOL | Size of theater | Director's comment on size | Size considered ideal | Number of plays given | Performances of each | Average attendance per night | Average admission for students | Average admission for others |
|---|---|---|---|---|---|---|---|---|
| 1 | 2200 | too large | ... | 4 | 1 | 800 | .25 | .35 |
| 2 | 2200 | too large | 650 | .. | 2 | 400 | .50–.75 | same |
| 3 | 1987 | | ... | .. | 1–3 | 800 | .25–.35 | .40–.50 |
| 4 | 1716 | too large | 650 | 4 | 1 | 800 | .50–1.00 | same |
| 5 | 1400 | too large | 700 | 6–10 | 1–2 | 1000 | .50 | same |
| 6 | 1350 | too large | 700 | 6–7 | 2 | 500 | .66 | 1.00 |
| 7 | 1300 | too large | ... | 8 | 1–2 | 500 | .25 | .50 |
| 8 | 1200 | too large | 600 | 6 | 3–4 | 750 | .35 | .50 |
| 9 | 1125 | adequate | ... | 10 | 2 | 500 | .40 | .60 |
| 10 | 1000 | too large | ... | 7–8 | 2–4 | 250 | .25–1.50 | same |
| 11 | 950 | adequate | ... | 8 | 4–6 | 900 | .50–.75 | .50–1.00 |
| 12 | 778 | too large | 500 | 6 | 2–5 | 350 | .75 | same |
| 13 | 700 | too small | ... | 4 | 4–5 | 650 | .20 | .50 |
| 14 | 600 | adequate | 600 | 6 | 2 | 500 | .25 | |
| 15 | 600 | right | 600 | 6 | 3–5 | 450 | .50 | same |
| 16 | 600 | too small | ... | 8 | 6 | 500 | .50–.75 | same |
| 17 | 585 | ideal | 585 | 5 | 5 | 450 | .75 | same |
| 18 | 574 | ideal | 574 | 4 | 5 | 574 | free | small charge |
| 19 | 550 | right | 550 | 5 | 6 | 400 | .75 | same |
| 20 | 550 | adequate | ... | 4–5 | 2 | 350 | .50 | same |
| 21 | 435 | | ... | .. | 2–4 | 300 | ... | |
| 22 | 345 | adequate | ... | 6 | 3 | 300 | .50 | same |
| 23 | 300 | too small | ... | 4 | 1 | ... | .50 | same |
| 24 | 300 | too small | 600 | .. | 3 | 300 | ... | |
| 25 | 300 | too small | ... | .. | 2 | 200 | ... | |
| 26 | 280 | too small | 500 | .. | 6 | 250 | ... | |
| 27 | 260 | too small | 650 | 4 | 3 | 200 | .50–.75 | same |
| 28 | 200 | too small | 600 | 4 | 2–3 | 200 | .50 | .75 |
| 29 | 112 | too small | ... | 8–10 | 1–6 | 100 | .25 | .50 |
| | MEAN | | 604 | 6 | 3.1 | 474 | .50 | .60 |

versity supplies the deficit, and in 2 instances the students must assume responsibility.

In only 15% of the total cases is any portion of student body fees taken to help support dramatics. In other colleges, laboratory fees are charged students enrolled in play production courses, and these fees are often applied on the dramatic budget. Several schools complain of inadequate financial support for dramatics. Others charge that the depression and the talking pictures have made attendance meager and uncertain.

The following is a quotation from a statement volunteered on one of the questionnaires relative to the financial problem:

> If I have one suggestion above all others to offer, it is to manage by budget or by activity fee to have financial support for your theater independent of your admission. I have seen a great many valuable educational enterprises where the faculty had to dissipate its strength in salesmanship when it should have been using its strength for educational and artistic advancement.

## Conclusions

The last item of the questionnaire asked, "Are you satisfied with your present set-up as it relates to the administration of dramatics? If not, why not?" Answers to this were varied and enlightening.

Seventeen of the total of 29 institutions reported themselves satisfied with their present organization. It is significant that 16 schools in this group, or 94%, present a situation in which the university or the speech department has more or less complete control of dramatic activities. This demonstrates that in these 16 cases the speech faculty at least have what they want.

Of the 5 schools having a joint student and faculty control, only one is satisfied. And of the 6 schools having more or less complete student control, not one reported itself satisfied with present conditions.

To draw sweeping conclusions from this incomplete evidence would be dangerous and unscientific. However, there are certain facts which do appear as a result of a careful appraisal of this survey:

1. It is apparent that a majority of directors of dramatics, as well as heads of departments of speech, are in agreement that the best type of organization is that in which the faculty have more or less complete charge of all dramatic enterprises. This appears to be the situation in 18 of the 29 schools studied. In 5 other institutions this control is shared with the students, with the balance of power usually in the hands of the faculty. In only 6 schools, or 21% of

the total, are the students alone wholly or largely responsible for dramatics.

2. The trend appears to be away from student control towards direct faculty supervision. This is evident in the complaints which came from schools dissatisfied with student control. Objection is made to student wrangling, petty politics, and the difficulty of centering responsibility and securing action. Most of all, it is felt that there is danger of impairing the educational values of dramatics through student management. It is believed that often no attempt is made to organize student participation in plays to insure that such training constitutes a systematized course in acting and play production. It is also felt that the cultural level of plays is likely to be lower because of students' preference for Broadway "hits" and current favorites to insure financial success, and because student interest is centered largely in entertainment values.

A few of the schools allowing student control have attempted to solve the problem by producing separate faculty-sponsored plays directly from the classes in play production. However, complete satisfaction has not been found in this dual set-up.

In conclusion, I cannot do better than to quote excerpts from volunteered statements on some of the questionnaires:

> We waste no energies over student organization politics and rivalries and committee meetings. The students serve as actors, business staff, scene and costume workers, electricians, etc., under competent faculty directors. They realize, or at least come to realize, that they are learning more and accomplishing more under our rigid dictatorial system, than they would under the old, inefficient student-control system.
>
> It seems to me that dramatics sponsored by the university provide the students a more stable basis than if they were to undertake organization and management themselves.
>
> The dramatic activities here are under the control of the speech and dramatic art department. In many ways, I think that is the best arrangement. However, it does in a great measure destroy the initiative of the students.
>
> Personally I believe that drama merely as an extra-curricular activity has no place on the campus.

These statements represent a majority opinion among those expressing their views of what constitutes the most desirable type of organization for the administration of college dramatics.

# AN ENTERTAINMENT BUREAU

BERYL M. SIMPSON
*Arizona State College, Tempe, Arizona*

ONE of the most pleasant and most effective ways of establishing a friendly connection between a community and a school is the establishment of an entertainment bureau.

The Arizona State College at Tempe is well into the second year of successful operation of an entertainment bureau.

The bureau grew out of a situation which existed in the elementary speech classes of this institution during the first semester of last year. The speech classes were large and the opportunities for speaking before the class were sadly limited. Some members of the class developed most interesting material, and had put in such a commendable amount of preparation that it seemed a shame for it to be wasted on only one "performance" before the class. I therefore wrote all the civic organizations, clubs, schools, and churches of the valley telling them that we had a number of interesting little talks which they might find attractive and that we should be glad to furnish them with any number of ten-minute speakers at almost any time and on a wide variety of subjects, provided they supplied us with transportation. I sent with the letters to each of these organizations a list of those students who I considered would do the school credit and would represent us most satisfactorily, together with a list of the topics upon which they were prepared to speak.

The response was most encouraging. We furnished speakers for sixty-seven programs. Twenty-two Salt River Valley organizations took advantage of our offer, many of them a number of times during the first year.

During the second semester, members of the class in Dramatic Interpretation were each given as specific projects the preparation of three fifteen-minute "recitals,"—one prose, one poetry, and one drama. The prose selections were narratives, for the most part recently published short stories cut down to the reading length. The poetry recitals were based on some one theme and contained a definite continuity of thought; the drama recitals were cuttings of one-act plays. As a special incentive to fine work, the outstanding recitals were to be put on the "honor roll" and added to the Bureau's list of material available for use by organizations throughout the valley.

One excellent feature of this plan is that once a student has "worked up" a suitable program he may be used many times throughout his college career. Oftentimes the student is encouraged to work up new material, thus utilizing classroom work long after he is out of that particular class, and effecting a most efficient carry-over from the school room to community realities. I know of no other one thing which has served these purposes so well. Its achievement may be summarized as follows:

1. It is a successful way of bridging the gap between school and community.
2. It provides adequate and stimulating motivation for classroom study.
3. It provides an excellent carry-over from the schoolroom to community realities.
4. It provides ample project work for the progressive teacher.
5. It stimulates the student to do his very best to make the honor roll, as only the best are sent to represent the school.
6. It furnishes a real service to the community.

This year is the second year of the operation of Arizona State College's Entertainment Bureau at Tempe. It is now managed by a full-time student assistant, and the management of numerous requests for programs anywhere from 15 minutes to two hours has kept her very busy.

This year, too, the available material has been augmented by dance numbers, and by a large variety of musical numbers both orchestral and vocal, of a classical as well as of a popular type. All of these are sponsored by the Physical Education and Music Departments of our school and personally approved by members of the faculty in these departments.

The rush of requests for both music and dance numbers by far exceeds our ability to supply them at present, and threatens to outstrip the less popular contributions of the Speech Department. However, the service and the achievement is the same, regardless of its nature.

Each year we try to perfect several one-act plays which we can stage easily and which we can send around to the various towns and villages near us. These plays are very popular. We are never able to prepare enough to satisfy the demand.

The centralized control of all programs which supposedly represent college work supervised by the faculty should prove an adequate check on inferior work and should make it easier to determine the actual degree and quality of community service.

It is hoped that eventually radio work may come under the supervision of the Bureau.

The advantages of the Bureau are many.

1. It serves as excellent publicity for the institution itself.
2. It serves the community.
3. It is of educational benefit to the student in that it: (*a*) increases the number of possibilities for satisfactory achievements; (*b*) builds self-confidence; (*c*) provides motivation for school activities; (*d*) increases artistic skills; (*e*) offers situations which develop the necessity of making adjustments to varied audiences and situations; (*f*) and, finally, develops desired social patterns.

The difficulties of so extensive an entertainment bureau are chiefly two:

1. It adds a tremendous responsibility on the instructors whose duty it is to approve the numbers sent out, and to supervise the development of new and satisfactory talent.
2. Great care has to be exercised in guiding the choice of the civic organizations and clubs who request programs, as they usually want something "funny and light," and shy away from the classical and the more substantial type of entertainment.

In the latter situation, of course, the school has a definite educational function to perform, and it must exercise its power to guide and, in some instances, to control the mental tastes of its community. It must make its influence felt in a definite and specific way. But the development of taste, judgment, good breeding and discrimination is a gigantic task requiring years to gain any appreciable effort. The Bureau must not expect to accomplish everything at once, nor should it lose hope when difficulties present themselves.

The mechanical problems of such a project can be solved chiefly by the use of an effective filing system.

The system in use at Tempe is a double one. Divisions in the file are titled as follows: Serious readings—men; (subdivisions—prose, poetry, drama); Serious readings—women; Skits, serious; Skits, humorous; One-act plays; Orations; Speeches, International affairs; Speeches, national affairs; Speeches, local affairs; Speeches, miscellaneous; Music, vocal; Music, instrumental (subdivisions—classical, popular); Dance numbers (subdivisions—group dances, solo dances, interpretative, character, etc.). Under these various headings are filed 4 by 6's containing all the material which has been faculty-approved and is ready for performance, with any notation which seems important in the way of descriptive information.

On another set of cards we list each student who is registered with our bureau, and all the programs which he is prepared to give. For instance, one of our best students is prepared with several speeches, several readings and an oration.

Besides the card files, we find it useful to keep a folder file of typed readings, a supply to which we are constantly adding and which is continually being used by students on a search for "a new reading."

Institutions desiring to give student talent opportunities for public performance and desiring to serve the community more adequately may well examine the possibilities of an entertainment bureau; but to be successful requires clearly defined objectives, a tactful and responsible staff, a centralized control, and a thoroughly organized method of operation.

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# DECLAMATION IN THE SMALL SCHOOL

OPAL HOSKINS CARNES
*Clatskanie, Oregon*

THIS has been written mainly for the one-room and small-town teacher who, without adequate training, has found herself confronted with the necessity of preparing children for declamatory contests. These children must compete with the finished product of city schools.

ADVANCE PREPARATION—A pleasant speaking personality should be developed in every child. This personality is three-fold: (1) correct use of the voice, (2) good posture, and (3) balanced action marked by bodily ease and freedom.

The declamatory instructor should talk over her plans with the other teachers as early in the year as she can and ask for their assistance in developing this speaking personality in the students.

Declamatory methods may be correlated with the other work. Reading can be made more profitable and more interesting by the correlation. The voice should be watched. Is it too loud? Too soft? A high, unnatural pitch? A swallowed, muffled sound, or a clear, resonant tone? Does the voice vary with the emotions? Children soon learn that a tone used for exuberant selections is not suitable for a dramatic piece.

The actual method of presentation should be taught. One good way is to teach the child that explanatory material is addressed to the audience directly, face straight ahead; but that as he reads the words of the characters, he assumes their imagined voices (slightly deeper for men, higher for women and children), and assumes their positions. Extremes in pitch for children are undesirable.

In language and all oral reports the correct posture should be emphasized. Usually the hands hang to the side so that any action may seem spontaneous and free. Sometimes a different position of the hands is desirable. The student must learn to look at his audience, glancing all over the room in a natural manner so every person will feel that the story is meant for him.

Any correct manner of giving the title may be taught. A child must learn to stay in position till his story is completed. One method of getting the child off the stage is to have him step backwards, turn and walk off.

These points, if observed by the classroom teacher, will lighten the work of immediate training immensely.

SELECTION OF PIECES—In selecting readings, recognize these three requisites: (1) the piece must be intelligent: that is, express the meaning intended clearly, so that the audience may grasp what it is all about at the first hearing; (2) the selection should be sympathetic, conveying feeling delicately and suggestively; (3) and last, it should be musical, that is, agreeable to the ear when read.

These general rules should be recognized:

1. The English in the descriptive and explanatory parts must be good.

2. The theme should be sane.

3. The emotions should be normal.

4. The selections should commonly be not too formal, but oftener of a colloquial style.

5. Omit excessive descriptive element. You can cut this out yourself. Sometimes one sentence of your own wording will suffice for the author's entire page. Omit "he said's" and "she said's." You can show by the way the student faces and speaks which character is speaking.

6. Avoid the broad comedy that degenerates into burlesque.

7. Avoid selections demanding impersonating elements that are beyond the understanding of the pupil.

8. Avoid tragic elements beyond the child's experience, such as

dramatic death-bed scenes. Attempt to stay away from readings in which the tragic is sustained without transition in mood.

9. Avoid "cute" child pieces.

Now we must consider where to get the selections. First of all, there are your libraries. Do not, as a rule, expect more than one or two good selections to a book. Then, too, you can cut your own selections from books. A little work and common sense will do wonders. *Tom Sawyer, Anne of Green Gables, The Crisis, The Crossing, The Sky Pilot, The Call of the Wild* have excellent selections. Find an incident you think promising. Add an introduction of a sentence or two if necessary; omit detail and explanation; make your conversation tell the story. Try to have no more than three or four characters speaking—simply give the minor characters' words to some more important person. When you reach the climax, stop! Is it clear? Connected, coherent? When you feel it is finished, read it to a friend for his criticism.

Longer readings can be cut down in the same manner to fit your time limit. For other readings, if your district can afford it, there are declamation catalogs.

There are several items to consider in selecting the various types of readings. So many humorous readings are crude, almost vulgar. They give false ideals. The so-common slapstick-comedy variety can be avoided by going to our better writers and cutting your own pieces.

Selections for the patriotic division, usually a grade school classification, are hard to secure. The narrative type is often easier to handle and a better winner.

In the oratorical division you are more or less limited to the well known congressional and presidential orations, although, if you are lucky in your friends, you may secure some college orations that are excellent for high school work. One especially remarkable oration winning national recognition is the "Fourth Horseman."

The increasingly popular field of extemporaneous speaking is often abused. Use all your influence to see that the field is limited to one topic—Japan, Russia, or old age relief. There are a number of phases to each of those topics that can be assigned for the half-hour preparation preceding the contest.

Last of all, in selecting readings, suit them to your local rules. Keep well within your time limit so there will be no evidence of nervous haste. Recognize the no-stage-property rule.

IMMEDIATE TRAINING—When the pieces are all selected and as-

signed, you may call a meeting of the contestants for general instructions. You will then discuss the following points:

The speed at all times should be slow enough to permit clear enunciation and pronunciation and to permit a total stranger in the audience to catch every word. Naturally, the speed should vary with the thought content.

The voice must be adapted to the thought and the character represented. The average pitch should be pleasant, clear, ringing—neither high, piercing, and shrill, nor low and guttural.

A reading you have selected has four characters, let us say—a man, a woman, and two boys. Each in turn carries on conversation with all the others. The problem is to locate these people in such a manner that the audience knows instantly which is speaking. One good method is to have the pupil always look in the same direction when representing any one character. Draw a diagram for the children. Place the man to the extreme right, the first boy slightly to the right, explanations straight ahead, second boy slightly to the left, and the woman to the extreme left.

The manner of entrance must be explained and practiced. In some localities the speakers sit on the stage and merely step forward. In such a case have the student stand easily, step forward two or three steps, well clear of the chair, but not balanced on the edge of the platform. He should glance over his entire audience intelligently as he steps forward, but this glance should not degenerate into a bold stare. He pauses slightly, announces his title clearly and pleasantly, pauses again, and then swings into his selection. Or, if you prefer, he can take a short, natural step forward after anouncing his title. Many even announce the author as well as the title. It is a matter of preference.

In other localities, each contestant walks on the stage as his time comes to speak. Your problem is to get each one across the platform with grace, ease, and confidence.

In every piece, there are transitions of thought and lapses of time to be taken care of. Slight breaks can be denoted by a short, natural pause; a complete break by a tiny forward step given in a thoughtful manner. These pauses and steps, if this method is used, must be practiced until they are subordinate, inconspicuous, easy and graceful.

Children are likely to ruin their readings by rapid, run-down closings. Be sure to watch this in practice.

You can at the meeting give each child an assignment to work out for his individual practice. (1) He should look up in the dictionary

every word that he cannot pronounce; (2) he should list all the characters in his selection; and (3) he should work out descriptions of them so that he can decide how they talk and act.

Many children in reading drop their voices at a comma as though it were the end of a sentence. This should be watched.

SCHOOL ELIMINATION—You will save yourself worry and blame if you shift the responsibility of selecting school winners to three competent judges. Have the speakers scored according to local rules. It is a help to give the judges an extra paper and ask them to write down suggestions for future training.

Children need real, not imaginary audiences, so beg for places for them to speak. At any presentation have some one competent person scoring the children.

A few words to the contestants about how they should dress are not amiss. Emphasize the necessity of simplicity and neatness—no make-up for grade children and only a conservative use of it for high school girls, a well pressed pair of trousers with a neatly ironed shirt for the boys if they have not suits. If you actually fear for the clothes some student may wear, tactfully suggest that such-and-such looks so nice on them; couldn't they wear it?

On the afternoon of the contest use your own judgment about the children's resting.

PREPARATION FOR CONDUCTING A CONTEST—Sooner or later you may be called upon to conduct a declamatory contest. It may be your duty to decide on the time and place. Often it is advisable to have contests for small children in the afternoon.

There are various ways of selecting judges. In most places the person conducting the contest arbitrarily chooses them, but this method is not always satisfactory. Another plan is to send a list of all available judges to each instructor and let him check the three he wants. Then you choose those receiving the highest number of votes.

Your judges are, in all probability, ignorant of their job, but willing to learn. Send them a sample score card and a letter of instructions. A copy of these letters should also be mailed to all directors.

Points that might go into these letters are:

1. Extemporaneous and oratorical material should be addressed to the audience.

2. Humorous and dramatic readings are interpreted for the audience.

3. Some material is a combination and must be so handled.
4. These visual impressions should be considered:
   a. Personal appearance—Is the child pleasantly, neatly, and conservatively dressed?
   b. Physical attitude—Do carriage and posture indicate proper consciousness of, and consideration for, the audience?
   c. Facial expression—Does it reveal thought and feeling in keeping with what the accompanying words denote and connote?
   d. Other bodily movements—Are they in harmony with, and an aid to, the vocal expression?
5. These auditory impressions are of great importance:
   a. Volume of voice—Is it sufficient to secure audibility throughout? Does it change with the thought and feeling of the selection?
   b. Enunciation and pronunciation—Are the syllables uttered with precision and distinctness? Are *because, United States, just,* and *get* carefully handled?
   c. Rate of utterance—Is it unpleasantly rapid? Tiresomely slow? Does it vary with the character of the material uttered?
   d. Pitch and inflection—Is the average pitch pleasing? Are the changes in harmony made with the variations in thought and feeling?
   e. Quality—Is voice as mere sound pleasing or irritating?
   f. Pausing and phrasing—Do the length and frequency of pauses reveal appreciation of emotional content? Does the grouping reveal clear thinking? And a satisfactory grasp of the subject matter?

You also must prepare score cards using the local rules. Here is one well arranged sample that can be adapted to your needs. These can be hectographed or mimeographed as you prefer.

SCORE CARD

Section ..... Division .....

| Name of Contestant | Name of Selection | General Appearance 25% | Voice 25% | Interpretation 40% | Memory 10% | Total 100 | Rank |
|---|---|---|---|---|---|---|---|
| 1. John Mills | Tom Sawyer | 25% | 10% | 35% | 10% | 80% | 3 |

A sufficient number of these blanks should be made to have a separate card in all sections and divisions for each judge. It is well to fasten each person's cards in their order of use to a stiff cardboard, along with some blank sheets of paper and a pencil.

A large audience is conducive to a successful program, so by all means advertise through the papers, both local and school, and by means of posters and announcements.

It usually is preferable not to charge, unless the contest must be self-supporting; then a nominal fee is necessary to pay the judges and buy the awards. For awards money, ribbons, cups, or medals can be given.

You may have your choice of letting the contestants sit on the stage, or in a front section to go forward in turn, or even stay in an adjoining room. It is better not to permit the children to sit in the audience.

A simple stage setting is desirable. A flower basket or a floor lamp by a piano or table is often most effective. Some localities require a flag, and, of course, if the contestants sit on the stage, there should be a sufficient number of chairs to accommodate all speakers in one section.

The order of speaking is usually already arranged by sections, beginning with the lowest grades entered. The order of speaking within each division is decided by drawing of places.

This can be done quite efficiently the night of the contest if an able person is appointed to care for it, or the drawing can be done a week or two beforehand by the teachers, or by any disinterested person.

THE CONTEST ITSELF—Start the program on time even if you have to postpone some section until the tardy speaker arrives.

If there are few contestants, as there are likely to be in a zone contest, supplement your program by musical and dance numbers between the divisions. If you have a full program, you may want to use only one or two numbers while the scorekeepers are adding up the last division.

Among your helpers must be doorkeepers to see there is no running in and out during the speeches. There should be one person to collect the score cards after each division and at least two others to help him tally. There must be some one to help contestants draw and to get the students on the stage. If some of the speakers are tiny tots, you may need two such helpers.

Time-keepers are indispensable. They can either tell the contest-

ant to stop when the time is up, or tell the judges that that particular child is disqualified. The latter method seems much kinder.

Your last helper awards the prizes. What do you do? See that every thing goes smoothly.

RECORDS—Keep a copy of every good piece you secure. The school needs these on file and you need a copy of your own when you move to another school. Have the pieces typed and put into folders. On the outside of the folder may be printed much helpful data—such as the title; whether dramatic, humorous, oratorical, or patriotic; the time it takes to speak it; and any prizes it may have won for the school. Such records are of infinite help in future contests.

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# AN APPROACH TO THE PROBLEM OF ORAL STYLE

GLADYS BORCHERS
*University of Wisconsin*

LAST year the colleges of the State of Wisconsin so readjusted entrance requirements as to promote the development of a more varied and flexible high school curriculum. Under this new set-up, administrators have added classes in English and Speech, because it is now possible to present for college entrance more than double the number of units previously accepted in these two subjects. This has thrown on instructors the responsibility of keeping the quality of the new courses up to the standard already set by those which prompted principals and superintendents to insist on the change.

While it is agreed that many of the general objectives in English and Speech coincide, it is also agreed that each field has its distinct and exclusive aims. For example, of the four elements of Speech—voice, action, language, and thought—the first two are clearly in the realm of Speech, while the last two present confusing issues of jurisdiction which are not easily settled. In presenting language and thought, where can the line between the Speech and English disciplines be drawn? Where shall the work of those teaching the one subject end and that of those teaching the other begin? How can tiresome and wasteful duplication be avoided?

It is hoped that the results of the study herein reported may help to divide the work of the English teacher and that of the Speech teacher in the field of language. The investigation touches only a very limited section of a very limited problem, and it seems to demon-

strate the need for further scientific investigation in the comparison of language for writing and language for speaking.

More than two thousand years ago, Aristotle said, "It should be observed that each kind of rhetoric has its own appropriate style. The style of written prose is not that of spoken oratory . . . Both written and spoken have to be known."[1] Rhetoricians and speakers generally have agreed with that point of view. Macaulay said, "Nobody can think it strange that a great writer should fail as a speaker;"[2] and Clayton Hamilton, in the preface to *Conversations on Contemporary Drama,* almost apologizes for his style when he explains that the book is a record of material prepared for listeners. "I have always known that my manner of speaking was very different from my style of writing," he says, "for in following the two professions I have deliberately practiced different methods for the attainment of different ends."[3] But what these different methods are, neither he nor the authorities who preceded him have explained. It seems clear, however, that one method falls in the field of English, the other in the field of Speech.

Most of the advice which has been published concerning the differences between language for writing and language for speaking may be classified under the following eighteen rules or suggestions. To solve our problem completely it would be necessary to put all of these to a scientific test.

1. In oral style the sentence should be shorter.
2. There should be greater variety in sentence structure in oral style.
3. Sentences are less involved in structure in oral style.
4. Personal pronouns are more numerous in oral style.
5. Oral style requires more careful adaptation to the speaker.
6. Oral style requires more careful adaptation to the audience.
7. Oral style requires more careful adaptation to the occasion.
8. Oral style requires more careful adaptation to the subject matter.
9. Fragmentary sentences may be used in oral style.
10. Slang may be used in oral style.

[1] Aristotle, *Rhetorica,* Book III, Chapter 12, 1413 f. Translated by Rhys Roberts (Oxford, Clarenden Press, 1924).

[2] Macaulay, from *Advice to Writers and Speakers,* by H. N. Crellin, Gent. Magazine, New Series, IV, 484.

[3] Clayton Hamilton, *Conversations on Contemporary Drama* (Macmillan, 1924), Preface, vii.

11. Contractions are used more often in oral style.
12. Oral style is more euphonious.
13. Indigenous language should be more predominant in oral style.
14. Repetition is more necessary in oral style.
15. Concrete words should be used more often in oral style.
16. Effusive style or copiousness is more predominant in oral style.
17. Vehement style is more predominant in oral style.
18. The rhythm of oral style is different from the rhythm of written style.

One way to begin a test of the validity of these more or less casual observations is to discover whether those who are recognized as good writers as well as good speakers make the distinctions between the two forms that rhetoricians assert they should make. Such a comparison has been started in this thesis, using the first seven rules, since they lend themselves most easily to objective study. These rules have been applied to the written and spoken language of the following ten Englishmen and Americans: Albert James Balfour, James Bryce, Ralph Waldo Emerson, William Ewart Gladstone, Thomas Henry Huxley, Abraham Lincoln, John Morley, Wendell Phillips, Theodore Roosevelt, and Woodrow Wilson.

The study presents an examination and comparison of 20,000 sentences; 10,000 of these sentences are made up of a random choice of 1,000 sentences from the written style of each of ten men and the other 10,000 sentences are made up of a random of 1,000 sentences from the oral style of each of the same men.

From the result of this study, the following conclusions have been drawn:

I. Present day writers and speakers use more imperative, interrogative, and exclamatory sentences and fewer declarative, loose, and compound sentences when they speak than when they write. Although sentences were tabulated and compared under many other possible classifications, no other real differences were found. Neither was there a significant difference in sentence length.

II. Present day writers and speakers make a more definite adaptation to a particular audience and occasion in speech than in a written article. That is, these men when speaking make repeated references to the people before them and to the particular situation in which the speech is being delivered.

III. The personal pronouns most used in speaking are different from those most used in writing. A classification of all personal pronouns shows that pronouns of the first person singular and plural and of the second person plural are much more numerous in oral style than in written style. These speakers say *I*, *me*, *my*, *mine*, *our*, *us*, *you*, *yours*, etc., more often when they speak than

when they write. The study shows a tendency toward fewer pronouns of the third person plural in oral style, but this difference is not statistically reliable, whereas the differences found in the other comparisons were.[4]

Limited as these conclusions are, they may help definitely in delimiting the special function of the teacher of Oral English and Speech. A continuation of the investigation should result in a well organized and scientifically sound course in Speech Composition which would not duplicate the assignments given in written composition.

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# CASE STUDIES IN THE FORENSIC PROGRAM

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SOME of the common attacks on debate are: (1) Students and the community, by their absence from debates, show that they are not interested, and that debate is beneficial only to a select few. (2) Debate is a search for numerous facts, quotations, and statistics, and gives little training with practical problems, especially to the beginner. (3) Debaters become dominant, aggressive bigots who will dictate, argue, and assert rather than think, co-operate, and integrate their social relationships. A recent experiment[1] has shown that the use of case studies is at least a partial means of answering these attacks and remedying the implied evils.

Case studies as a tool in debate and discussion are comparatively new and few books or articles have been written explaining them or giving workable examples. In brief, a case is and should be a concrete, typical situation or problem that concerns society and involves personal and social relations. The examples which follow will show the possibilities. Let us then consider the challenges of critics in the order given above and see whether case studies can become remedial.

In answer to the statement that debate is dull, unappealing, and useful only to a few, let us consider how the use of case studies

[4] Edward L. Thorndike, *An Introduction to the Theory of Mental and Social Measurements* (Second Edition, Revised and Enlarged, 1922), 204.

[1] This experiment was carried on briefly at the University of Denver with a group of high school scholarship students who were taking work in debate for four weeks during the summer of 1935.

may be an advantage. What is the usual procedure for getting students interested, and making everyone in general aware of forensic activity in the school? Is it the usual conventional debate, poorly given, after hasty preparation in December or January? If so, it is little wonder the criticism is given. A better plan is to take two or four experienced debaters, or clever new ones if none of the "old guard" are returning, and at the second week of school have in assembly a case-study debate on a situation such as the following:

> Jones versus Brown.
>
> Mr. Jones of Toledo gave Miss Brown, who was his sweetheart, a 400-dollar ring which had been in the Jones family for two hundred years. Jones told Miss Brown to keep it always and to wait a little longer for an engagement ring. Jones went to Cleveland to become a reporter. After two weeks, returning to see Miss Brown, he gave her an engagement ring valued at $200. One month later Jones asked that Miss Brown return the first ring to him because his family objected to her having it. She refused and a quarrel ensued. As a climax, Miss Brown returned the second ring, pronouncing the engagement definitely ended. She refused to give up the heirloom, maintaining that it was an unqualified gift and a just compensation for all the time she had given Mr. Jones. Jones sued for the ring on the ground that he gave it understanding that it would remain in the Jones family perpetually.
>
> Question: Should Jones be allowed to recover the 400-dollar ring?[2]

Have an alert, active chairman give the introduction and seriously read this case or a similar one. Obviously, the case is interesting, fun-provoking, and yet quite possible. The debaters should seriously develop the case. If two boys are opposed to two girls, using three-minute speeches and two-minute rebuttals, there will be fourteen minutes of fine fun. A stern judge can then come forward and say that the jury is tied on its decision and recommends the appeal of the case to the Supreme Court. If a good sales talk for debate follows, the debate group should be double in number.

Cases of more serious nature on the national debate question in subsequent assemblies, or on the Rotary or the Woman's Club programs, will provide the proper contact with the community. Gradually people will begin to enjoy debate.

In answer to the statement that debate offers little practical training, especially for a beginner bewildered and discouraged with facts, quotations, and statistics, let us consider again. Why not debate cases built to cover a special aspect of the problem? Build a case dealing with patient's need, one from the taxpayer's angle, one around the

[2] William Sandford and William Yeager, *Problems for Debate Practice*.

doctor's attitude, and so on. Consider the following for the beginner:

The White family consists of father, mother, three sons, and a daughter. They live on a rented farm. Financing the family has always been difficult, but in the depression years especially hard. One boy is ready for college and two ready for high school. The boy who should be in college is not able to go, but they are trying to keep the other two in high school.

Two of the boys have had badly-infected tonsils since early childhood, but the parents have postponed having them removed from year to year, thinking that perhaps the next year would find them better able to pay for the operations. The father is in need of glasses and has finally bought a pair from a fellow who guarantees to fit anyone for one dollar. The mother is suffering from arthritis, which has been diagnosed as having its origin in bad teeth, but they cannot afford dental treatment. The problem has been too big to cope with, and no preventive work of any kind has ever been done.

The family is a hard-working one and has never been on relief nor taken charity in any form. They always pay their bills. The mother feels that they cannot take any service from others for which they cannot pay.

Question: Does organized society, as represented by the state, owe this family complete medical service?[3]

By such a case and many better ones which can be drafted by coaches and students, could not the students be shown how simple debate can be, how practical the subject is, how vital and interesting it can be made, and how quotations, statistics, and authorities are valuable in solving such problems? The possibilities of the case study in teaching beginners to analyze thoroughly, to think clearly, and to use the techniques of debate effectively are unlimited. Cases of this type often are more usable for community programs than conventional debates. They may be built with content to fit the seriousness or frivolity of the occasion. They may be given in debate form or as a panel discussion. Their flexibility is their greatest merit and opens innumerable avenues of usability.

Next let us consider the therapeutic value of case studies in relation to the challenge that debate makes dominant bigots who will not co-operate in society. For instance, consider the following case:

Wyoming has just adopted a plan whereby all citizens are guaranteed complete medical service at public expense. A rancher, Mr. Thomas Hageman, lives in a sparsely-settled county which has one state doctor, Dr. Black, and one private doctor, Dr. Thompson. Since the rancher pays taxes, he secures his medical treatment from Dr. Black. One night at nine o'clock he becomes violently ill, and believes he has a ruptured appendix. He calls Dr. Black; the doctor is twenty-five miles away on a case and cannot leave his patient, but says that he will probably be able to come by midnight. Mr. Hageman

[3] National Forensic League, *Cases on State Medicine*.

becomes frantic and calls Dr. Thompson, who operates. Dr. Black returns in the midst of the operation, but Dr. Thompson finishes. Dr. Thompson sends the rancher a bill for $150. The rancher says the state must pay the bill.

Question: How should this problem be settled?[4]

The group must find a solution. If six potentially aggressive, dominant debaters are seated around a table (or at the front of a room) to solve this problem, with judges giving the decisions not to the one who stolidly maintains his position, but to the one who shows the greatest ability in integrating the different and conflicting points of view to the satisfaction of all, they will learn to work together and co-operate. With their persuasive background and skills of debate, tempered by the power of adjustment learned in discussion, they will be the sincere leaders of the future, who can work with people and lead them.

Thus case studies have the values for building interest in debate, for simplifying and humanizing the first steps of exploration, and for maintaining a well-integrated personality among experienced debaters. Other unexpected channels of usability await alert debate directors, to develop and use in fitting their teams to be better and more interesting debaters and better citizens.

[4] *Ibid.*, No. 3.

# THE FORUM

*Editor of the* QUARTERLY JOURNAL OF SPEECH:

The annual survey of debate subjects taken by "Inter-collegiate Debates" reveals some interesting facts about the variety and popularity of debate subjects for this debate season.

Of 105 Colleges and universities out of about 500 reporting, the Supreme Court is receiving attention from 101. The Socialized Medicine subject, chosen as the national high school subject, is being debated by 28 colleges and universities. League Sanctions stands third with 12. The others stand as follows:

The Campaign of 1936, 6 schools.

Control of Industry: The Neutrality Policy, 5.

The Constitution, Written or Unwritten, 4.

Co-education: The Agricultural Adjustment Act; Cotton Control Program; Right of Expanding States to Control Weaker Nations; Nationalization of Munitions; The Relief or Government Spending Program; 3 each.

Compulsory R.O.T.C.; Economic Nationalism; Statehood for Hawaii; Italian Policy in Ethiopia; Limitation of Wealth by Taxation; The New Deal; Old Age Pensions; Public Utilities; Socialism; Social Security legislation; 2 each.

Advertising; Canadian Wheat Control; Professional Athletics for Colleges; Reform of Constitution; Credit; Specialized vs. General Education; Effective Use of Leisure; Emergency Powers; Fraternity System; Jury System; Married Women in Industry; Styles; Olympic Games; Parole System; Federal Police Power, Extension of; Profit System; Propaganda; Sales Tax; Thirty-Hour Week; one each.

The predominant position of the Pi Kappa Delta subject is quite apparent from this survey. Also the wide variety of subjects possible for debate at this time is manifest. It is noticeable, also, that outside of the two national subjects chosen by organizations, the trend is to take subjects of current interest—subjects in the daily news.

If the other four hundred colleges were heard from, there might be an increase of interest in many of these subjects, but it is quite

probable that the comparative popularity of the subjects would remain in similar proportions.

E. R. NICHOLS, *University of Redlands*

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*Editor of* THE QUARTERLY JOURNAL OF SPEECH:

We have followed with much interest the interlocution between Dr. Raubicheck and Prof. Thomas on the subject of standards of pronunciation of English, with particular reference to the "inverted r," the "broad a" and the "short o." By way of definition let us state what we understand to be the differences between the last two sounds mentioned: (1) The "short o" [ɒ] may be made with a labial aperture somewhat smaller than for [ɑ]; (2) it may be made with a somewhat higher position of the back part of the tongue; (3) it may be made much shorter in duration than the [ɑ]. Any or all of these differences may be involved in the change of vowel from [ɑ] in *yacht* to the [ɒ] in Eastern *jot*, some speakers using only one or two of these changes to produce the distinction, and some speakers using all three.

It occurs to us that there is an angle to the difference between these disputants that neither of them has mentioned, a very important angle that should be recognized by any who are tempted to be partisan in this debate. In comparing the speech of the West and the East, one cannot compare pronunciations of individual words. One must remember that the sound system of each region is the product of years of evolution; and to make changes in either dialect that involve any large class of sounds is to run the risk of unbalancing the sound system of the dialect so tampered with. It is like changing from butter to oleomargarine without making other thorough-going changes in diet to supply what butter possesses but oleomargarine lacks.

For example, the "flat a" [æ] in *ask* and the diphthong [ɑr] in *heart* are part and parcel of a system of pronunciation in which the "short o" [ɒ] in Eastern *got* has no critical significance. Obversely the "broad a" [ɑ] in Eastern *ask* and the pure vowel [ɑ] in *heart* belong in a sound system in which the "short o" is distinctly necessary. Let us suppose that a Kansan were to adopt the custom of pronouncing only one vowel [ɑ] in such words as *car, darn, hard,* and of using this same vowel in such as *laugh, half, rather,* etc., and suppose also he were still to use his habitual pronunciation of [ɑ] for *bomb, cot, hot,* and for *watch, squab, wad,* etc. Please note how seriously over-worked the phoneme [ɑ] would become; for, in addition

to being used in the classes of words listed above, the sound [ɑ] would be used also in another group of words such as *alms, father, drama, psalm, palm,* etc., in which the sound is used by East as well as West. The phoneme [ɑ] would be so seriously overworked as definitely to color this Kansan's diction. It would give his speech a most artificial flavor. That uncouth effect is the most objectionable result of, and most cogent argument against, such a piecemeal doctoring of one's native dialect. There is, however, another unfortunate result of such a tinkering with pronunciation, a great increase in the number of homonyms in our language. We are well aware that a few homonyms are no serious disadvantage, but there does come a limit beyond which an increase in their number begins to produce ambiguities of meaning.

Let our Kansan who has disturbed the balance of the sound system of the speech of his community try to use his new-found skill in making distinctions of pronunciation between and among the following: *stork, stalk, stock, stark.* His hearers will be quite confused as to which of the four he speaks. In good Kansas speech there can be no confusion among the words, and in good Eastern speech only *stork* and *stalk* might be confused. Then let a Kansan begin with the first consonant of the alphabet and go on down the list of consonants in a single word-family, noting the homonyms (vowel length disregarded) that will occur off-hand.

| | | | | | |
|---|---|---|---|---|---|
| bar | bah | dark | dock | cart | cot |
| barb | bob | farther | father | guard | God |
| Bart | bot | garb | gob | heart | hot |
| barn | bon | garble | gobble | hard | hod |
| dart | dot | bark | bock | harp | hop |
| darn | don | carp | cop | heark | hock |
| | | card | cod | | |

Of these homonyms the Easterner would have only the pairs *bar* and *bah,* and *farther* and *father.* This is but one example of the incompatibility that obtains between many Western sounds and their Eastern analogues. It is rare, indeed, that a single family of sounds can be shifted in pronunciation without up-setting the balance with other sounds. When, in a given dialect, a sound has changed through the years, its metamorphosis has been a part of a general metamorphosis of many sounds in the dialect. And when one attempts to force changes without waiting for the balancing influence of the practical speech of the community, one is likely to produce not cultured speech but stilted speech. It is the same sort of mistake that was

made when the balance of nature was upset by importation of the English sparrow to fight the insects in the New York apple orchards. The bird that was a good citizen in England became a pest in America.

The Westerner does not need [D] and so does not generally use it; the Easterner needs it, and hence the Eastern teacher is wise in teaching it. Thus disputes between the East and the West should concern themselves not with the essential virtue of any given sound, but with the fitness of that sound in a given dialect, or with the essential superiority of one dialect over the other.

ROBERT WEST, *University of Wisconsin*
F. L. D. HOLMES, *Illinois State Normal University*

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*Editor of the* QUARTERLY JOURNAL OF SPEECH:

In my article, *The Place of Extra-Curricular Speech in the College or University Today*, in the November QUARTERLY JOURNAL, p. 579, third paragraph, second sentence, read "2.5 semester hours" for "two to five semester hours."

JOSEPH F. O'BRIEN, *Pennsylvania State College*

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*Editor of the* QUARTERLY JOURNAL OF SPEECH:

The average student in a beginning course in speech is afflicted with a dearth of ideas. How can he be taught to look for information and to use it in speaking, except as we show him how to use the material all around him, but especially in books—history, economics, religion, sociology, literature? How to elaborate ideas, come to a conclusion, have a point, think logically, learn to organize and subordinate, know which will yield emphasis?

In pursuance of this thought, last semester I tried a little experiment. Since students lack ideas, I supplied them. The "idea" was to take certain facts and make a speech from them. The students could organize the facts in any way they pleased; they did not have to use all the facts; they were to have a definite purpose, a response desired from the audience; they were to reach definite conclusions; the speech was to be narrowed in topic, promoting unity.

Here were the facts, given in jumbled, unorganized fashion. Some I got from my reading: others from Stuart Chase's article,

*The Economy of Abundance*, in the N. E. A. Journal for April, 1935: 1935:

In 1900 there was plenty of work for everybody. The day was 12 hours. This has been reduced, first to 10 hours, then to 8; now many firms have a 6-hour day; there is talk of a 4-hour day and a 5-day week. But there is now a scarcity of jobs.

Will "youth be served?" There is a greater proportion of adults to youth today. A generation ago there were 700 adults for every 1,000 young people. Now there are 2,200 adults for every 1,000 young people, on account of a declining birth rate, greater longevity because of improved sanitation, better living conditions, advances in medical science and the like.

In the last century in the United States, energy consumed per capita has increased forty fold.

Invention has grown at a rate out of all proportion to the uses that can be made of it. This has tended to disrupt the free market system by fostering technological unemployment, and so has diminished buying power. In a certain factory in Milwaukee, 10,000 frames for automobiles can be turned out in a day, three million a year—more than the entire country produced in 1933. Tending the machine are fewer than 200 men. The old semi-automatic machine, turning out 10,000 frames per day, requires 2,000 men. Before conveyor belts and standard parts were introduced, 20,000 men were required for the same output.

Fifty percent of the jobs are sought for by young people between the ages of 18 and 24; yet only 6 percent between these ages are gainfully employed.

As a result of increases in energy and invention, costs of production in terms of man-hours of work are the lowest in history, and constantly going lower.

There has been a decline in child labor in the past two decades—18 percent in 1910; 8 percent in 1920; 4 percent in 1930; today, practically negligible.

Expressed in man-hours, the cost of living today is not more than one-third of what it was a century ago. Expressed in dollars, it is higher.

Thirty percent of the American people work at jobs unheard-of 25 years ago, such as aviation, air conditioning, electrical accessory industries, moving pictures, radio, etc.

Calvin Coolidge, in a posthumous article, admitted that there were "forces at work" in the economic world with which men brought up in the same political creed as himself were helpless to cope.

Population in Western civilization is increasing at a decreasing rate, upsetting the plans, valuations, and mortgage security of real estate speculators, especially in the United States. The plans were laid and the mortgages assumed with the belief that the curve of population would continue to mount.

The frontier has gone, and with it the new markets that followed the opening of free lands.

The gold standard has broken down; capital is designed for an expanding civilization.

When domestic markets have in the past been saturated, it has been common practise for industrial nations to sell their goods abroad. This worked

well during the nineteenth century, but will work no longer, because the end of foreign markets has been reached.

The governments of the world show a steadily increasing tendency toward centralization, collectivism and paternalism.

Most of the students chose as their purpose to convince, some to stimulate, a few to inform. Here are a few of the topic sentences or central ideas, in the form of propositions:

The American people, as yet, have not developed a morale strong enough to control the flood of surplus energy.

The present mal-distribution of wealth, land and goods must be corrected before we achieve progress in control of the machine.

The present-day situation of depression and unemployment is due largely to the failure of education.

Education does not prepare one for life.

These times are a challenge to young people.

We, the youth of today, in defense of our own interests, must solve the problem of unemployment.

Socialism alone can meet the demands of this changing world.

Government must assume economic planning.

To achieve balanced abundance, the American people must be given greater purchasing power.

Our social reform and economic reform have not kept pace; we have the economic system of the twentieth century and the social and political system of the nineteenth.

Here are two student schemes appended to show the development of ideas:

Title: After Graduation, What?

Purpose: To convince.

Proposition: We, the youth of today, in defense of our own interests, must solve the problem of unemployment.

1. The present depression and its increasing unemployment endanger our chances of securing positions in our chosen fields.
2. In order better to evaluate the problems we have to face, let us review the situation in our nation as it has developed in the last decade.
3. In 1900 there was plenty of work for everybody who wanted work.
4. Then the World War came.
5. After the war we find machines displacing more and more laborers.
6. Although the number of laborers was decreased, production remained the same.
7. Thus the cost of production in terms of man-hours of labor fell to new low levels.
8. As a result of the decreased cost of production, products could be sold at a lower price.
9. Nevertheless, the unemployed could not buy these products even at a lower price.

10. Thus we have an over-supply of products.
11. Yet the unemployed are in need of these very products.
12. Unemployment is not only a source of economic distress, but is also a great social evil.
13. Through consistent lack of employment, many young people fall into bad habits which are merely stepping-stones to crime.
14. After graduation, shall we find positions as teachers or shall we join the bread line?
15. Unemployment is a challenge to the youth of today.

Title: Where Education Falls Short.
General purpose: to stimulate.
Proposition: The present-day situation of depression and unemployment is due largely to the failure of education.
Type of audience: any average intelligent audience, but especially a group of educators.

I. Introduction
  A. Quotation from John Wesley
  B. Aims
    1. Safety of country
    2. Security in livelihood
    3. Prosperity
    4. Abolition of unemployment
    5. "Way of escape"
II. Body
  A. Unemployment
  B. Desire for way of escape
    1. Highly technical explanations of no use
    2. Need for leaders and leadership
      a. To show avoidance of depressions
      b. To show changing needs of a changing society
  C. "The way of escape"
    1. Through education
      a. Grasping meaning of everyday things
      b. Applying knowledge to social problems
  D. Possession of primary philosophy of life
  E. Answer not in introduction of new subjects
  F. Failure of education
    1. Lack of adaptation to human nature
    2. Necessity of fitting man and society together
III. Conclusion
  A. Desired results

I can hear the anvil chorus: "This is spoon-fed education! This is paternalism! This is dictation!" Perhaps so, but in a beginning course in speech, students are so helpless (except the chosen few)! If we can give the average students a few ideas and set them to work, that is better than to have them continue to deliver speeches

devoid of thought-content. Furthermore, it is encouraging to see how original in viewpoint students can be, if they are given free play with ideas. They frequently add facts that they themselves have discovered in the course of thinking about the speech, all of which go into the mill. What we need to do in speech, it seems to me, is to teach *how*. Not in the accumulation of facts, but in their manipulation; not in the existence of information, but in its use and function lies the true value. How to organize, how to weigh, how to subordinate, how to emphasize, how to reach conclusions, how to think! I should not want to use this method all the time, but in certain places in the beginning course, yes.

The students' outlining improves in compactness and marshalling, which is a good index to improved thinking. Students tend to follow the logical outline rather than the chronological outline or the list. They work inductively, and allowance is made for freedom of personal slant, originality of approach and treatment. A few good speeches are better than many mediocre ones. Students work longer on fewer speeches. For some weeks a student holds conferences with the instructor, outlines the speech, rehearses it. Then comes the supreme moment when he gives it. The instructor and the class make suggestions, he revises it, and comes back and tries it again. This time it is better. He now knows from practical experience how best to go about rectifying his errors. The whole process sharpens his sense of relevance and unity, his skill in narrowing topics and selecting facts. The elements of narration and exposition which teachers of speech regard as valuable may be inculcated as parts of a larger whole.

When we consider famous lecturers and speakers, we are amazed to discover that they had a repertoire of only about half a dozen good speeches which they used over and over again on hundreds of audiences, and which they knew were "sure-fire." From practical experience, they learned how to deliver these speeches, and in the process learned much about the theory of speaking. In delivery, they learned how to time, how to pause, how to be smooth and fluent, how to accompany words with vocal inflections and emphasis, how to use facial expression and bodily movement, and gesture. They learned about the type of material to use, how best to fit it in, how to vary their appeal. Of course, many speakers are called upon to speak only once on a given topic on a special occasion, and there the matter ends. It is a pity that a minister usually can use a sermon only once (unless before a new congregation!); he knows when he has finished

(or the congregation with him) where he has made his mistakes, and would like to try it again. It may be true that you can, in a rough way, predict the reactions of your audience beforehand, but even the best speakers go wrong on this. Actors, especially, know that a line they calculated on for a laugh fails, and that another line, seemingly humorless, will get a big response. Russell Conwell must have known how the audience reacted to *Acres of Diamonds* by the six thousandth time!

Does the class or instructor tire of hearing so many speeches on the same basic facts? No, because the variations, the comparisons of individual approaches to the same situation are vastly interesting. It is the same idea we have in music contests when soloists all sing the same song, the trumpeters the same selection; or, in declamation, where, as in the state of Illinois, the contestants render the same selection.

This semester, as one assignment, I have given three topics in the September, 1935, *Readers Digest:* "Ascent from the Savage," "Chemistry Wrecks the Farm," and "The Will to Recovery," to work upon. There are hundreds more.

RAYMOND H. BARNARD,
*State Teachers College, La Crosse, Wisconsin*

# NEW BOOKS

All reviews of new books and correspondence concerning them should be sent to Professor C. K. Thomas, Goldwin Smith Hall, Ithaca, N. Y.

*Stage Scenery and Lighting.* By SAMUEL SELDEN and HUNTON D. SELLMAN. New York: F. S. Crofts & Co., 1934; pp. xvii+398. $4.50.

*Modern Theatre Practice—A Handbook for Non-Professionals.* By HUBERT C. HEFFNER, SAMUEL SELDEN, and HUNTON D. SELLMAN. New York: F. S. Crofts & Co., 1935; pp. xviii+378. $3.00.

*Stage Scenery and Lighting* has become the standard text in its field. To judge from the frequent printings demanded of the publisher, there must be (if not, there should be) copies in every high school and college in the country.

Many teachers of play production have been waiting for a practical manual covering directing, scenery, and lighting. *Modern Theatre Practice* is the book: "planned as a text book for college courses in play production" and "useful as a reference book for directors and other workers in the non-professional theatre, and for high school courses in dramatics."

In Part I, Mr. Heffner gives a synthesis of the manuals of play production, from those of Emerson Taylor and Barrett Clark, to that of John Dolman, Jr., with something of Constance Smedley, Alexander Dean, and Lee Simonson for good measure. "Directing" is useful, authoritative, complete, but—perhaps because so much has been compressed into a hundred and thirty-eight pages—a little dull. One wonders if the undergraduate reading for the first time, or the teacher-director, reluctantly attempting a first play, will find the material presented in a manner sufficiently inspirational. Part II by Mr. Selden, and Part III by Mr. Sellman are, with some omissions, rearrangements, and additions, much the same as the corresponding divisions of "Stage Scenery and Lighting." In general the changes make Parts II and III even better than before. "Scenery" now includes a glossary, and in "Lighting" some of the newer apparatus is described.

While having many words of commendation for the book as a whole, one must question or disagree with the authors on details. For example: Part I would be improved by some diagrams. Then, Mr.

Heffner should be helping to suppress "little" as applied to the non-professional theatre rather than encouraging its use. Again, it would be well in a manual to avoid all terms not in general use—"orchestrating rehearsals" being a case in point. In Part II Mr. Selden condemns the use of prepared calcimines for painting scenery. The present writer has used and observed others using such paint (mostly in the "positive" colors) for a period of fifteen years. For small quantities of paint or with comparatively inexperienced help, there is much to be said in favor of the prepared calcimines. In both Parts II and III the term "brilliance" is used as one of the attributes of color, and a footnote tends to imply that the Committee on Color Terminology Questionnaire of the Optical Society of America recommended the use of this term. Actually "brilliance" was fifth on the list given in that committee's report, an outstanding preference being shown for "value" (by artists) and "brightness" (by scientists). In Part III, some of the pictures and drawings are not very satisfactory. Specifically, the "Diagram of Lens Projector" takes up more than a third of a page, yet it would profit a reader more to examine a similar diagram in almost any physics text—since the optical system is incorrect as shown.

WALTER H. STAINTON, *Cornell University*

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*A Companion to Shakespeare Studies.* Edited by HARLEY GRANVILLE-BARKER and G. B. HARRISON. New York: The Macmillan Company, 1934; pp. x+408. $3.

*Shakespeare and the Audience.* By ARTHUR COLBY SPRAGUE. Cambridge: Harvard University Press, 1935; pp. xi+327. $2.50.

The titles of these two books are fairly accurate and suggest their usefulness to students of the drama and of dramatic production, or even to the active producer. *A Companion to Shakespeare Studies* is a co-operative work, containing chapters by J. W. Mackail, Bonamy Dobrée, A. W. Pollard, T. S. Eliot, the two editors, and eight other writers. Some of the subjects are: "The Theatres and Companies," "Shakespeare's Vocabulary," "Shakespeare and Music," "The Staging of Shakespeare," and "Shakespeare's Sources." While these essays are scholarly and sound, as far as they go, obviously some of them cannot be so full or thoroughgoing as one might wish. They form an admirable summary, however, of knowledge about Shakespeare, and should be put into the hands of upperclass and graduate students who, from whatever angle of approach, desire an acquaintance with this field. For younger students the standard Neilson and

Thorndike, or Parrott's more recent *William Shakespeare,* will serve as a better introduction.

*Shakespeare and the Audience* has more to say to a director of Shakespearean productions—though not so much as it might have had if Mr. Sprague had kept in mind throughout the play the audience and its needs. He begins by keeping these in mind, and his Introduction and first two chapters, "Time and Place" and "Some Conventions," contain many suggestions as to how the audience is to be considered and to be served by an intelligent understanding of Shakespeare's expository methods. Although the later chapters, dealing with "The Beginning and the End," "Preparation and Surprise," "The Chorus Character and Others," and such topics, also furnish here and there similar suggestions, in writing these Mr. Sprague seems to have remembered the sub-title of his book, "A Study in the Technique of Exposition," at the expense of his main title. Throughout there are interesting summaries, confirmations, and refutations of readings or interpretations of Shakespeare set forth by previous commentators; and these leave one with the impression that Mr. Sprague is a pretty safe and intelligent guide. In view of his wide reading, it is amazing that he never mentions the one essay that might have been considered most pertinent to his subject, "The Influence of the Audience on Shakespeare's Drama" by Robert Bridges, first published in the Stratford Edition of Shakespeare (1907) and reprinted separately by the Oxford University Press in 1927. Mr. Sprague could easily have confuted the late laureate's thesis that the audience exerted a constantly deleterious or hampering influence upon the playwright; and since this view is held by many, to correct it would be worth doing.

As a footnote, let it be said that Mr. Sprague took the trouble to run back to its source a favorite commonplace of playwrights and producers. In Planché's *Recollections and Reflections* of 1872, he found the following passage, in which the speaker was George Bartley, an English actor and stage manager of the first half of the nineteenth century:

> Sir, he would say to me, you must first tell them you are going to do so and so; you must then tell them you are doing it, and then that you have done it; and then, by G-d (with a slap on his thigh), *perhaps* they will understand you!

No longer should this bit of doctrine be credited to Bernard Shaw, or to David Belasco. Of course Bartley may have picked it up through oral tradition from Colley Cibber, who may have got it from

Betterton, who may, in turn, have got it from Shakespeare. At least, as Mr. Sprague shows, Shakespeare sometime practised what is here preached.

HOYT H. HUDSON, *Princeton University*

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*Comparative Comedies Present and Past.* By ROWENA KEITH KEYES and HELEN M. ROTH. New York: Noble and Noble, Inc., 1935; pp. viii+628.

*Comparative Comedies* is one volume in a new series of high school texts, *The Comparative Classics,* in which "older classics" are presented side by side with modern ones of "the same type." The series, according to the preface to the present volume, is meant to have several advantages: meeting the insistent demand for more "modern literature" in the high school, and yet facing the requirement of "some knowledge of the great classics;" recognizing "the comparative method" as one of the most fruitful ways of studying literature; and placing the necessary material conveniently within a single cover. The book includes *She Stoops to Conquer, The Rivals, The Goose Hangs High,* and *Holiday,* as well as such sections as "Life as the Background of Comedy Today and in the Eighteenth Century," "The Theatre Now and Then," "Meaning of Dramatic Structure," "Questions," "Topics," "Tests," "Projects," and "Biographical Notes."

The "background" material seems well adapted to the high school level, and (except for unnecessarily dogmatic generalizations such as calling Edwin Booth the greatest actor *"beyond dispute"* on the Nineteenth Century American Stage [p. 26], and such unfortunate and confusing slips as allowing "Johnson" to pass as a variant spelling for "Jonson" [p. 3]), is carefully prepared and edited. The volume should prove especially useful in the smaller high schools where reference material is at a minimum, though in the hands of a skillful teacher it could function as a special encouragement to supplementary reading where such material is readily available. In any case it has both the virtues and the faults of a book which pretends to have all or most of the essential material "within a single cover;" and, probably no less than its predecessors in the field, it requires care and discretion in its use.

H. DARKES ALBRIGHT, *Iowa State Teachers College*

*Behind the Footlights.* By CHARLES CHAMBERS MATHER, ALICE HOWARD SPAULDING and MELITA HAMILTON SKILLEN. New York: Silver, Burdett, 1935; pp. 495. $1.72.

*Behind the footlights* is designed as a text-book for high-school classes in dramatics. There is, of course, considerable difference of opinion as to the content of such a course, but this book should provide the teacher with material for his course whatever his point of view.

The book is divided into three parts. "Part One," entitled "Background for the Appreciation of Plays," contains a chapter on the history of drama and a number of chapters discussing the types of drama with careful analyses of several plays. *Declassé, Beggar on Horseback, The Torchbearers, Outward Bound,* the *Show-off,* and *Seventh Heaven* are the plays used illustrating tragedy, satire, fantasy, character comedy and melodrama respectively.

"Part Two"—"Developing the Techniques Involved in Acting"—discusses acting in a number of chapters dealing with movement, voice, character analysis, make-up, etc.

"Part Three"—"Preparing for Production"—is a section dealing with the usual features of play production and directing.

The book should make an excellent high-school text. It is written from the point of view of the high-school student in a highly teachable form. Examples are used profusely. There are excellent project and exercise lists at the end of each chapter. Not the least important feature of the book is the type of illustration used. Photographs from professional productions appear, but of more importance, there are many photographs of high-school students in various character rôles showing clearly what such students are capable of doing. There is an excellent bibliography.

*Behind the Footlights* is a real addition to the many books on play production.

C. L. SHAVER, *Louisiana State University*

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*The Theatre.* By MALCOLM MORLEY. New York: Pitman Publishing Corp., 1935; pp. xiii+204. $1.50.

*The Theatre* is a new volume in Pitman's *Art and Life* series, whose aim, according to the editor, is to supply "guides, stimulants, and suggestions, rather than packets of facts to remember;" and to provide "stimulating and practical introductions for the student and the general reader interested in self-culture." Others in the series

deal with *Art, Books, Economics,* and *Films.* George Arliss, who has written a preface to *The Theatre,* says of it: "I know no one whose book on the stage I should approach with more pleasurable anticipation. Mr. Morley has not disappointed me. . . Some of Mr. Morley's opinions are not my opinions, but I found none that were not interesting or worthy of discussion."

Malcolm Morley was Director of the Everyman Theatre, Hampstead, England, from 1927 to 1931. "He has also had much experience in America," adds a biographical note to the volume, "both in films and on the stage. He has practised dramatic criticism regularly in both countries under various names, and for three years was responsible for the London dramatic criticisms in *Variety.*" Mr. Morley, if one is to judge by this publication, has a particular distaste for those he regularly terms "the professors." While he grants, for example, that Allardyce Nicoll has been "busy" on works regarding the evolution of the theatre and the drama, and that *The Development of the Theatre* "may be mentioned" as one of these, he finds it necessary to add the single remark that "Nicoll has now joined the professors in America."

Mr. Morley manages to cover a good deal of territory, treating in a necessarily hurried fashion of the beginnings of the drama and theatre, the dramatist, the actor, the producer, and the manager. His main thesis—so far as the book has one—is concerned with the advantages of establishing and maintaining repertory and national theatres; and probably the best and most original of his work is to be found in the sections dealing principally with these matters. That the amount of "new" or "unusual" information is limited is only to be expected in a general work of this kind intended primarily for the general reader. It was possibly also to be expected that Mr. Arliss's preface should be more entertaining than other portions of the book; at any rate, that is the case.

Perhaps Mr. Morley's volume is rightfully not to be compared with books by "the professors." At least one work not precisely in that category comes to mind, however, by way of comparison. Mr. Simonson's *The Stage Is Set,* while not intended primarily for the layman (and certainly not intended as one of a series of self-culture books), meets *The Theatre* on common ground—and emerges, I suspect, considerably more informative, readable, and entertaining for the specialist and general reader alike.

H. Darkes Albright, *Iowa State Teachers College*

*Public Speaking—As Listeners Like It!* By RICHARD C. BORDEN. New York: Harper and Brothers, 1935; pp. 111. $1.50.

*HO HUM!* Seven thousand four hundred and thirteen speakers fail every twenty-four hours in America! And this is three times the number of failures for all other English-speaking countries combined.

*WHY BRING THAT UP?* What are the reasons for this exceedingly high American speakers' death-rate? The answer is simple. They fail to observe the fundamental "Listeners' Laws" for "Speech Organization" (Ch. 1), "Speech Substance" (Ch. 2), "Phraseology" (Ch. 3), and "Delivery" (Ch. 4). Or, to put the trouble in another way, the average speaker is too blindly engrossed in himself. He refuses to consider his listeners. Do you wonder that he fails? It has never occured to our pompous, pontifical speaker that the near-sighted gentleman in the fifth row (to whom the book is dedicated), who leans slightly forward in his seat as the speaker steps out to the front of the platform, is a cash customer! He has come to hear a speech! True, he may not be able to speak himself—even though he may have taken a public-speaking-by-correspondence course. But he knows a good speech when he hears one. And he knows what he likes. And dislikes. Believe it or not, there has just appeared a text-book with principles "formulated by the greatest living authority on public speaking—the man who listens to you."

*FOR INSTANCE!* Chapter II of this book gives the "Listeners' Laws for Speech Substance." Here they are:

1. Listeners like "for-instances" in story form.
2. Listeners like "for-instances" which involve famous people.
3. Listeners like "for-instances" which animate the pages of history.
4. Listeners like "for-instances" based on colorful analogies.
5. Listeners like "for-instances" which dramatize important statistics.
6. Listeners like "for-instances" interwoven with visual aids.

Perhaps the most helpful chapter of this concise and pithy book is the last—on "Speech Delivery." There are seven laws to observe:

1. Look at your listeners.
2. Look at your listeners all the time.
3. Look at all your listeners.
4. Actually see your listeners.
5. Maintain an alert body carriage.
6. Make your body behave.
7. Gesture!—Don't gesticulate.

*SO WHAT?* In *Public Speaking—As Listeners Like It,* we have in some hundred pages an attempt to reduce to formula the

stages of audience reaction which the speaker meets. There are, the author tells us, four "cryptic phrases" which serve as clues to the organization of the speech. At the outset of every speech the audience attitude is *Ho hum!* So, the speaker must "start a fire"—catch interest with the first sentence. The second step is characterized by: *Why bring that up?* So, the speaker must "build a bridge." In the third step: *For instance!*, the speaker must "Get down to cases!" And finally, in the fourth step: *So what?*, the speaker must "Ask for Action." If you care to believe that the art of rhetoric can be reduced to simple formula, this is the ideal book for teacher or student. It can be read in less than two hours.

H. F. HARDING, *George Washington University*

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*Principles and Types of Speech.* By ALAN H. MONROE. Chicago: Scott, Foresman and Co., 1935; pp. 410.

This book is intended for use in college classes "where students are trained to organize their ideas and to express them orally." Yet, so methodical is the procedure, and so condensed the exposition, that teachers in high school might find it effectual where the objective sought is the judicious selection, organization, and oral presentation of ideas to formal and informal groups of people. Step by step "Part I" guides the student through the labyrinth of passageways which beset him in his journey from assignment to audience. "Part II" deals with the different types of speeches classified on functional grounds—entertainment, information, stimulation, conviction, and rebuttal situations. "Part III" carries on into an analysis of certain types of speech situations—how to preside over a meeting, speeches of courtesy, speeches of good will, speeches of tribute, after-dinner speeches, and planning the procedure and words of a campaign project. "Part IV" moves into a discussion of group discussion, and thereby places this venture alongside of public speaking as an integral unit in speech study.

It will be observed from this résumé that content of the text follows the beaten trail taken by the pioneer writers who some years ago detoured from the path pursued by the earlier expositors on elocution. The distinctiveness of the book, accordingly, lies not in its content but in its treatment of the content. The attempt throughout is to integrate basic speech principles *to* the speech. The theory behind it is that knowledge is useful only to the extent that it is applied to a project at hand. Suggestions proffered the student for carrying prin-

ciples into action are both generous and apt; in fact, the very definiteness of the text may be held by some teachers of speech as being too discriminatory. The most pronounced deviation of the book from traditional treatment of speech is denominated as "motivated sequence;" this involves speech synthesis, and in an attempt to keep the mind of the student on the ultimate goal, it replaces the traditional triplication of introduction, body, and conclusion, with five objectives of construction: (1) attention; (2) need; (3) satisfaction; (4) visualization; (5) action. In constructing the informative type of speech, the fourth and fifth stages of this procedure are necessarily eliminated. It is the substitution of this suggestible treatment of speech-building which marks the book.

From preface to index the author holds tenaciously to a carefully conceived pattern to expedite a speaker's success before an audience. The vigor of the attack, the rapidity of development, the sureness of direction, and the reservoir of enthusiasm behind the effort, all are reflected happily in every chapter of the text, and bespeak a confidence which can only originate in the laboratory of trial and error where the procedure presented was discovered.

EARL W. WILEY, *The Ohio State University*

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*Good Speech Primer.* By FANNIE E. DANIELS. New York: E. P. Dutton & Co., 1935; pp. x + 83: together with *Teachers' Manual* for same, separately bound; pp. x + 65.

It is interesting, indeed, to note the barrage of publications from the New York City area, all making applications of the phonetics of Mr. William Tilly of Columbia, and all written and endorsed by members, present or former, of the staff of the New York City school system. Since 1933 seven books have appeared from this source. They are distinctly "within the family" and apparently purposely ignore the needs and aims of school systems outside of the metropolitan area from which they come. These two latest books bear the endorsement of Dr. Oswald Schlockow, District Superintendent of Schools, and eight other school officials, including Mrs. Letitia Raubicheck, Director of Speech Improvement of the New York City Schools, whose name is used in one way or another in connection with most of the other books I have mentioned. By implication on the page of "acknowledgments," the book is further endorsed by Mr. Tilly, by Miss Sophie Pray, and by Miss Gertrude

Proudman, the last two of whom were also connected with another of the recent New York Public School books on speech.

This *Primer* would, it seems to me interest the children greatly. It constitutes a very intelligent approach to the business of linking up the child's speech with the written language. It should contribute to an improvement of both. The *Primer* may very well be the forerunner of other books to be got out for use in other dialectal areas. The pronunciation system of this book is so "Tilly-esque," however, that it could not be used outside of the "Eastern Area." I shudder to think what would happen if one were to ask the elementary teacher at Cedar Rapids, Iowa, to teach her first-graders to say: [hɔs] for *horse,* [bɒb] for *Bob,* [ɛə̃] for *air,* [bɑn] for *barn,* [kɑnt] for *can't,* etc.

The *Manual* orients the teacher by a brief, scholarly review of the history of our alphabet from the time the Irish borrowed it from Rome and took it to England. Miss Daniels presents Tilly's phonetic symbols as the "Improved Roman Alphabet" and clearly shows how superior it is, for teaching the child, to our present English alphabet. Then follow many practical exercises and devices that the teacher may use, whose pupils are provided with the *Primer.* The two books make a very workable team, and should serve as models for other books of the sort.

ROBERT WEST, *University of Wisconsin*

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*The Psychology of Wants, Interests and Attitudes.* BY EDWARD L. THORNDIKE and others. New York: D. Appleton-Century Company, 1935; pp. 301.

This book is by no means a full statement of the psychology of wants, interests, and attitudes; nor, save for the title, does it pretend to be. It is a technical report of experiments (of the type Doctor Thorndike has supervised before) to discover "how wants, interests, and attitudes influence learning, and how they themselves are learned." Building on Thorndike's earlier works and occasionally repeating or summarizing studies already published elsewhere, the experimenters here inquire how learning is influenced by rewards and punishments, how unconscious learning occurs, how material of intrinsic interest (as opposed to that which is absurd or valueless) affects learning. As to the way in which wants and attitudes themselves are learned, the writers conclude from their experiments that "the same forces of repetition and reward, occurrence and confirm-

ing reaction, which cause the strengthening of connections leading to ideas and acts, also cause the strengthening of connections leading to wants, interests, and attitudes."

H. A. WICHELNS, *Cornell University*

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*The Psychology of Radio.* By HADLEY CANTRIL and GORDON W. ALLPORT. New York: Harper & Bros., 1935; pp. 276.

Fully a third of this volume is devoted to summaries of experimental investigations in the field of radio speaking. Divided into five chapters, this material presents the available evidence gathered by the authors and others bearing on the topics of voice and personality, sex differences in radio voices, the relative merits of the face-to-face speaker, the loud-speaker, and reading; and certain aspects of speech composition such as repetition, length of speech, rate of speaking, etc.

The reader will find in Part I, "The Mental Setting of Radio," a comprehensive picture of the social-psychological setting in which radio operates, thrown into relief by detailed comparison with the economic and political background of radio broadcasting in other countries. This section of the book considers the effects of the radio upon the listening public, the nature of present programs, and the preferences and habits of the radio audience as inferred from questionnaire data, fan mail and field studies. The practical implications of these studies of the listening public, programs, and the effectiveness of various techniques are discussed in the final section of the book. Of particular interest to teachers of speech will be the chapters dealing with radio drama and educational broadcasting.

*The Psychology of Radio* presents for the first time in a single volume a vivid analysis of the entire range of broadcast programs and radio audience responses. Criticism and reformist proposals can be evaluated more intelligently on the basis of the impartial survey of existing broadcasting and the consideration of the cultural background of the American system which is presented. The superiority of auditory communication for certain types of material, even in preference to television, is one of the thought-provoking contributions of this book to students of speech.

WALTER H. WILKE, *New York University*

# OLD BOOKS

*A booke cal-/led the Foundacion of Rhetorike,* be-/cause all other partes of Rhetorike/are grounded thereupon, euery parte sette/forthe in an Oracion vpon questions,/verie profitable to bee knowen/and redde: Made by RI-/CHARD RAINOLDE Maister of/Arte,/of/the Uniuersitie of Cambridge. / 1563. / Imprinted at London, by / Ihon Kingston. Folios vi + lxii.[1]

This rare book is interesting less because of any originality of treatment than because of the time of its publication. In 1561 there were published two books of great significance in the educational ideology of the English Renascence: Thomas Hoby's translation of Castiglione's *The Courtier* and Thomas Elyot's *The Boke of the Gouernor.* Each variously supported the theory calling for an all-round education for the gentleman, an education which, in directing the learner's mind toward those things which should prepare him for his place in society, would not neglect the strong presentation of ethical values. During the next two or three decades similar but generally less effective books appeared, capitalizing, it seems, upon their success, and sometimes adding new elements to the theory or modifying the educational regimen it demanded.

In 1563, only two years after these important works from Hoby and Elyot, appeared Rainolde's *Foundacion of Rhetorike.* That it probably was intended to provide a methodology by which the Renascence ideal of a gentleman's education could be attained, is suggested by his expressed desire to instruct "in the exquisite and absolute perfeccion, of wisedome and eloquence." The subject-matter of the illustrative orations is so chosen that its "cogitation pondereth vertue and Godlines;" and he describes it thus:

> The dutie of a subiecte, the worthie state of nobilitie, the preheminent dignitie and Maiestie of a Prince, the office of counsailours, worthie chiefe veneracioun, the office of a Iudge or Magestrate are here set foorth.

[1] Acknowledgment is made to Dr. C. C. Fries, editor of the *Early Modern English Dictionary,* for permission to use the photographic replica of *The Foundacion of Rhetorike* which was made for the *Dictionary* from the original copy in the Bodleian library, Oxford, England.

The opportuneness of the book's purpose, however, was matched by no outstanding departure in theory. Just as Rainolde sought to link the old classical ideal of the "high-minded man" to the similar one held by his contemporaries, so did he attempt to represent a basic classical content and adapt it for contemporary use. Rainolde, for instance, refers to Aristotle's *Rhetoric* in saying that every man has a certain eloquence, and maintains that what is needed is art and science to develop these gifts of nature. But in offering the art and science, Rainolde reveals no direct influence of the *Rhetoric* of Aristotle, which, of course, was yet to become familiar to English scholars.

As the title suggests, the book consists principally of oratorical selections which serve to illustrate the rather succinctly stated elementary principles of the exercises. These exercises occur in fourteen divisions having a common pattern. In each there is first given a brief definition and exposition of a "question," i.e., some rhetorical type or form; then follows an oration based upon and developed from this "question." In the first division are two illustrative orations, and in the second, three. Each of the remaining twelve contains only one. The divisions follow:

1. The fable, with two exemplifying orations showing the use of the fable of reason and of the moral fable. 2. The narrative, with three orations illustrating historical narration, civil or judicial narration, and poetical narration. 3. *Chria*, i.e. "a concise exposition of some memorable saying or deed, generally for good counsel." Three kinds are defined, but only one is illustrated by an oration. 4. The sentence, or gnomic saying or proverb, much like a chria except that the sentence is anonymous. 5. Confutation, or destructive argument. 6. Confirmation. 7. The commonplace, or amplification of a truth already admitted. 8. Praise. 9. Dispraise. 10. Comparison. 11. Ethopoeia or characterization, with the two varieties, Prosopoeia (inventing words for an actual person) and Eidolopoeia (inventing both words and person). 12. Description. 13. Thesis, a general theme or proposition, which, in its varieties of the civil and contemplative thesis, Rainolde carefully distinguishes from the commonplace. 14. Legislation, or an oration made in defense of a law, or against it.

To examine these exercises is to perceive that although Rainolde praises the method of Aphthonius, Quintilian, and Hermogenes, it is to the last-named that he owes his particular debt. For the book obviously must have its ultimate inspiration in the *Progymnosmata* of that famous second-century rhetor. The divisions correspond to those

of the *Progymnosmata,* and, in general, the essence of Rainolde's exposition is that of Hermogenes. Though Rainolde generally amplifies upon the statements of Hermogenes and sometimes makes slight changes in the order of analysis in a given exercise, yet no important alterations appear. Often, too, Rainolde uses the same illustrative references, as to Hesiod in the first division, and to Isocrates in that dealing with the chria; but additional references of a much later date indicate that Rainolde was by no means merely a copier or translator. There are, for instance, allusions to more recent personages, as to Richard III and Henry VIII. It is Richard III, indeed, who is the subject for the oration which illustrates the development from a historical narrative.

Yet without considerable research it is impossible to say definitely how immediate is the relationship between Rainolde and Hermogenes. The popularity of the *Progymnosmata* during the Middle Ages makes not at all unlikely the assumption that Rainolde may have known Hermogenes through the Latin translation by Priscian, which, linked with the latter's *Grammar,* was used in the medieval trivium. But, whether direct or indirect, the relation itself is so certain that one is safe in identifying this work as one in the great line of rhetorical tradition stretching down from the *Ad Herennium* through Hermogenes into the Middle Ages and the Renascence.

Perhaps in conclusion it should be re-emphasized that the actual theoretical content of the book is small in proportion to the illustrative material. Rainolde evidently was a firm believer that example is better than precept, or, at least, that precept is useless without the example. It is probably needless to point out, further, that the emphasis is placed upon structure and application of content to the orator's purpose. Delivery in all its aspects is completely ignored.

HAROLD B. ALLEN, *University of Michigan*

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*A Debate Between Rev. A. Campbell and Rev. N. L. Rice on the Action, Subject, Design and Administrator of Christian Baptism;* also, On The Character Of Spiritual Influence In Conversion And Sanctification, And On The Expediency And Tendency Of Ecclesiastic Creeds, As Terms Of Union And Communion. Held in Lexington, Ky., from the fifteenth of November to the second of December, 1843. Reported by Marcus T. C. Gould, Stenographer, assisted by A. Euclid Drapier, Stenographer, and Amanuensis. Published by A. T. Skillman & Son, Lexington, Ky., 1844.

The student of the history and influence of debate in the United States will revel in the thirty pages of correspondence leading up to the debate, and will enjoy the rebuttal techniques applied throughout the more than eight hundred pages of the reported debate.

Here are some of the numerous rules made for the guiding of the discussion:

> The debate shall commence on Wednesday, 15th November.
>
> In the opening of each new subject, the affirmant shall occupy one hour, and the respondent the same time; and each thereafter half hour alternately to the termination of each subject. The debate shall commence at 10 o'clock, A.M., and continue until 2 o'clock, P.M., unless hereafter changed.
>
> On the final negative no new matter shall be introduced.
>
> No question shall be discussed more than three days, unless by agreement of parties.
>
> Each debatant shall furnish a stenographer.
>
> The parties should mutually consider each other as standing on a footing of equality, in respect to the subject in debate. Each should regard the other as possessing equal talents, knowledge, and a desire for truth with himself; and that it is possible, therefore, that he may be in the wrong, and his adversary in the right.
>
> Personal reflections on an adversary should, in no instance, be indulged.
>
> As truth, and not victory, is the professed object of controversy, whatever proofs may be advanced, on either side, should be examined with fairness and candor; and any attempt to answer an adversary by arts of sophistry, or to lessen the force of his reasoning by wit, cavilling or ridicule, is a violation of the rules of honorable controversy.

As may be seen from the following quotation, the preliminaries were as carefully considered as the rules.

> . . . the president, moderators, debators, stenographers, committees, and an audience of some two thousand persons, having, in pursuance of previous notice, assembled on this interested occasion; and a copy of the programme, presenting the points at issue, having been placed in the hands of the moderators, the Honorable Henry Clay, president of the board, rose and remarked as follows:
>
> "It is presumed that the object for which this assembly is now convened, is known to every person in attendance.
>
> "I understand, that the gentlemen who are to discuss the highly interesting topics, embraced in this printed programme, are now prepared to proceed to the discussion. Before they do so, however, on an occasion so grave, so interesting, and one in which there should be perfect order, it is proper to observe, that it is the prevailing usage every where; it is according to the sense of religion, with which this subject is so intimately connected, that there should be no confusion: and I trust, there will be a preservation of order, and undivided attention during the whole progress of the debate. In the mean time, one of the clergymen present is prepared to invoke the blessing of heaven."

LYMAN JUDSON, *University of Illinois*

# IN THE PERIODICALS

LEYDEN, RALPH C.: "Are We?" *Minnesota Journal of Education*, XVI, 2, Oct., 1935, 43-44.

Minnesota provides for speech usages in the English curriculum; but the time allotted is insufficient. Many of the English teachers have little or no speech training. Several colleges accept speech toward entrance requirements; but with three years of English required, no space is left for speech, unless, as in some cases, it is submitted with an English label. "Are We," the author asks of Minnesotans, "going to lag in the matter of adequate speech training?" C. M. W.

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HERZBERG, MAX, and SUTTON, VIDA: "The Magic of Speech" (Broadcast over WEAF, November 30, 1934, for the session of the National Council of Teachers of English). *The English Journal*, 24, No. 4, April, 1935, 291-297.

This article is an interview between Mr. Herzberg and Miss Sutton relative to the preparation of radio scripts, radio reading, and the essentials of radio voice and pronunciation.

KOLBERG, O. W.: "Teaching Oral English to High School Freshmen." *The English Journal*, 24, No. 4, April, 1935, 310-313.

Two questions are raised: Where should oral English be taught in high school? and Why should a whole semester be given to such a course?

The author recommends that the second semester of the freshman year is the best place in the curriculum, primarily because of the immediately practical value of oral English in subsequent high school work. Giving a whole semester to the course allows the teacher to concentrate on the problem of speech teaching, and to discover the best procedures for teaching.

BORCHERS, GLADYS L.: "Shall Speech be Taught Directly or Indirectly?" *The English Journal*, 24, No. 4. April, 1935, 326-327.

Four groups of high school children were tested both before and after taking speech under three different methods. The "indirect method" produced little or no improvement, the "direct" method significantly greater, and a "composite" method of the two the greatest of all. G. W. G.

"The Tributary Theatre," *Theatre Arts Monthly*, XIX, 7, July, 1935, 475-570.

The July, 1935, issue of *The Theatre Arts Monthly* yields a rich lode to the theatrical miners of what the magazine's editors call "The Tributary Theatre"—the unfortunate collective name for all theatre in the country that is not "Broadway."

This is the twelfth annual issue of Theatre Arts Monthly devoted to the varied activities of these many organizations, and is both a history and prophecy of triumphal progress. From cover to cover, with the two exceptions of the monthly review of Broadway and Ashley Dukes's "English Scene," the reader finds the proud record of accomplishment, in organization and experiment, of these groups scattered over the far reaches of America.

Editor Edith J. R. Isaacs leads off with a provocative article titled: "History Repeats Itself," a review of phenomenal growth in dramatic activity, particularly in the universities of the country. She points out the relationship of the university to the American theatre at the present time. From the English college theatres of four hundred years ago came Greene, Lyly, and Marlowe, forerunners of a great national English drama. And to-day in America the universities are again providing the dramatists, scene-designers, actors, and other workers for the rebirth of our American theatre.

That renaissance has already attained a high order of merit, judging from the record as we read it in these articles. High standards of play selection and production in the schools and colleges are making the theatre an animating force in the cultural life of America. No modern Dean Colet would be justified in calling the results obtained "but folysshe babelyng and losse of tyme."

Under the general title "Adventures in Co-operation," four brief articles discuss the relationship of the theatre to the other cultural forces of the community, and show the advantages of mutual aid. Two of these indicate the real help given by the alliance between theatre and museum, and theatre and library. More directly interesting to the producer are the explanation by Barclay Leathem of the co-operation between the Department of Drama and Theatre in the Graduate School of Western Reserve University and the Cleveland Play House, and Valentine B. Windt's cheering notes on the happy results of co-operation of the departments of drama, physical education, and music at the University of Michigan. An increased demand for the offerings of these departments separately and in combination has made itself felt. The co-operation of the School of

Architecture has still to be enlisted, says Mr. Windt. Since this aid has been given elsewhere, one hopes that it may not long be delayed at Michigan.

Other articles of interest are descriptions of Gilmor Brown's Playbox, a small experimental theatre presenting both classics and modern plays of originality; notes on "Organization and Incorporation," by Edward Mallory; the fine explanation by Gordon Bottomley of "Choric Speech and the Stage;" and Rosamond Gilder's account of the ways in which the National Theatre Conference has aided the "Tributary Theatre" in five surveys, the results of which have been invaluable in protecting the rights of the non-profit theatre and making necessary materials available to it.

The "Technician's Workshop" and "News and Notes" offer a clearing house for practical information needed by workers in the theatre everywhere. And offering help, right up to the back cover, we find the Catalogue Corner providing ready reference to companies furnishing equipment, technical data, and books on the theatre.

The inspiring record in this issue of *Theatre Arts Monthly*, if continued, may force the editors to search for a more appropriate word to describe the multifarious activity of "The Tributary Theatre," which acts as if it were on the way to engulfing the main stream. ARTHUR L. WOEHL, *Hunter College*

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CHRISTIAN, HERMANN: *"The Speech-Chorus in the Common Schools,"* (*Der Sprechchor in der Volks-Schule.*) *Jugendschriften-Warte,* XXXVI, July 1931, 65–7. (A digest from the German.)

The fundamental distinction between a speech-chorus (*Sprechchor*) and chorus speaking (*Chorsprechen*) is that in the latter *everything* may be spoken, while in the speech-chorus but *very little*. Chorus speaking is merely an educational means of speech training in general, while the speech-chorus is a special, individual medium of speech, as distinct and as differentiated, from an artistic point of view, as the chorus song and the solo.

Two main points in speech-chorus training are: (1) *What* is to be spoken (i.e. material); (2) *How* the speaking is to be done (i.e. form, manner, etc.). As to the kind of material, it may, in general, be said that such literature as sprang from community of thought or feeling and expresses *community* sentiments as opposed to the *I* or *we* compositions (though there may well be exceptions to this arbitrary classification) is most suitable for speech-chorus training.

Over and above this, however, the material must have rhythm and melodic chorus structure. It need not, however, have been composed especially for such chorus work, but should be naturally adapted to it. Its suitability is indicated by: (a) psychological qualities, (b) lyrical qualities. (There is wide divergence of opinion as to the suitability of the ballad for speech-chorus work.)

As to the material for the lower elementary grades, the criterion should be,—compositions that are, from an artistic standpoint, *comprehensible to the child.* [1]

As to *how* the speaking is to be done—it is by no means sufficient to achieve uniformity, unanimity in speech-chorus work. The timbre and melody of speech are unlike those of singing, the latter striving for beauty and richness of tone, the former for *character* of tone.

In contrast to solo speech, in the speech-chorus the stress should be placed on: (a) dynamic accent (loud, soft); (b) melodic accent (higher, lower); (c) tempo accent (slower, faster). It also differs from solo speech in that it is more idealized, stylized, not individualized, but rather typical. Furthermore the speech-chorus should more closely follow the acoustic character of the composition and the instructor should be not a composer, but rather a director.

Two more principles are likewise to be observed: (1) In the speech-chorus the meaning must be clearly brought out; (2) It must be clearly acoustically comprehensible in every syllable.

To realize such aims it is essential that teachers be absolute masters of the technic of speech,—that they be experts, just as teachers in other fields are required to be.

While children must be thoroughly trained in technic, they are not to be deprived of spontaneity of expression, of their joy. Along these lines, Käte Stobbe has achieved gratifying results. Children delight in such speech-technic exercises as imitation of animal voices. (cf. *Spielgedichte*, by Erich Scharff.) Several delightful bird poems are cited (p. 67), e.g., *The Nightingale.*

Humming exercises are likewise helpful; e.g., humming the sound of *m*, *n*, to some familiar tune.

The work, in order to be satisfactory, requires more effort than the training in chorus singing.

(An excellent bibliography follows, pp. 67, 60.)

S. W. Downs, *Berkeley, California*

[1] On p. 66 some most delightful examples of such poetry are cited and these serve admirably to illustrate the principle on which such material is selected.

# CONTEMPORARY SPEECHES

## THE SENATE DEBATES THE WORLD COURT

When Joseph T. Robinson, majority leader in the Senate, rose from his place to open debate on the resolution of adherence to the World Court, it seemed not unreasonable to hope for another of those great debates which have made American oratorical history. Disillusionment came quickly. For an hour and a half the Senator from Arkansas toiled through the intricacies of the protocols in the usual didactic manner of first affirmative speakers. The Senate then turned to other business. The debate had been opened, but not brilliantly.

Though the first day of the debate had been uninspiring, the following day, January 16th, seemed certain to be spectacular. Senator Johnson had the floor. Standing quietly by his desk, this white-haired veteran of 1919 and of 1926 seemed to be gathering all of his strength to hurl a final thunderbolt at the League of Nations and the World Court. It was the moment the galleries had been waiting for; the real debate was about to begin.

Slowly he began to speak:

> Mr. President, this day has been of singular significance to the distinguished Senator from Texas. It is of singular consequence to me, sir, too. This day is the twenty-first birthday of my older grandson, and, Mr. President, I cannot do better by him in whom my affections center nor for those situated as he is throughout this land than on this day to dedicate my poor efforts and my limited talents to the endeavour to preserve the traditional policy of the American republic and to keep this country free and independent in regard to other nations.
>
> I speak, Mr. President, not as a citizen of the world; I speak as a citizen of the United States. With that I am quite content, and speaking thus, sir, I speak with the philosophy that has ever been mine during my political life, the philosophy as well expressed in the words of Abraham Lincoln:
>
> "I am not bound to win, but I am bound to be true; I am not bound to succeed, but I am bound to live up to what light I have. I must stand with anybody that stands right, stand with him while he is right and part with him when he goes wrong."

There could be no doubt of the overwhelming sincerity of the man. In those few words he had captured his audience, both in the galleries and on the floor. It was one of those rare moments when a

powerful speaker has a real opportunity to make a memorable speech on a great theme.

What an opportunity—to miss! The senior Senator from California made a strong speech, but not a great speech, not the speech expected by the country and his immediate audience. The essential reason for this sense of indefinite disappointment was clear when the printed *Record* appeared the next morning. Johnson's attack on the Court turned out to be only a tepid rehash of its truly powerful prototype of nine years before—January 19, 1926. Here were the same arguments, the same quotations, almost parallel structure, many times almost identical language. Only the fire was gone. A weary old man had failed to breathe new life into an old manuscript.

During the afternoon of the 16th, Johnson was twice interrupted by Huey Long. On Thursday, the 17th, Long spoke at length, under the heading, "America For Sale," covering such divergent subjects as the Chaco War, the Rockefellers and Standard Oil, Wall Street and Norman Davis, matches, "sugar-teats," the Democratic platform, war debts, Farley, the Monroe Doctrine, and, by an amazing chain of *non-sequiturs,* the World Court.

When he had concluded, Senator Vandenberg chose to postpone his address until Friday, the 18th. During all of the previous debate the pending question had been on an amendment introduced by the Senator from Michigan on the 10th, but which had gone unmentioned until this time. Limiting himself to the amendment, Vandenberg spoke clearly and succinctly, putting his case so strongly and so logically that the amendment was finally accepted by Senator Robinson and was passed without a record vote on the following Thursday.

Following Vandenberg, Senator Logan of Kentucky again deserted the amendment and returned to the resolution of adherence to make what a debater might call the second constructive speech on the affirmative. After forty-five minutes of rather pointed rebuttal, he adjusted his spectacles and, taking a carefully prepared manuscript out of his pocket, began to read "a few remarks," which, he assured the Senate, "express better than anything I have said, my views on the question that is pending before us." After an hour of this, even the majority leader had deserted the floor, and the first week of the debate was at an end.

The first five days of the debate had not come up to expectations. One, or at most, two speeches a day, sandwiched into the other business of the Senate, had dealt mainly in generalities and had pre-

sented no new arguments or points of view. Only Vandenberg's plea for his amendment had made any considerable impression. The debate was beginning to drag.

With the opening of the second week, the controversy seemed to take on new vigor. Over the week-end it had been announced that Senator Borah would rise on Monday to oppose the resolution. As usual when word has gone out that Borah is to speak, the galleries were crowded and a surprisingly large number of Senators were in their places. On that Monday afternoon he held his audience for two hours while he attacked the advisory jurisdiction of the Court. Step by step he led them through an explanation of Court, Council and jurisdiction. When the way was finally clear, he launched into his major thesis—that the World Court is not alone a court, but an advisory tribunal controlled by, or responsive to, political influence. To sustain his premise, he made a devastating analysis of the decision of the Court in the celebrated Austro-German Customs Case. Proving his contentions point by point as he went along, he seemed to carry his audience to the inescapable conclusion that to join the World Court was tantamount to joining the League of Nations and being drawn into the European maelstrom. Borah's speech of January 21st is an excellent example of masterly handling of difficult and confusing subject-matter. The clarity and adaptation to the audience, the unhurried progression of arguments and proofs, the deft handling of emotional materials, and the unquestioned ethical appeal of the man Borah, made it a most difficult speech to answer effectively. For the first time in the debate the advantage seemed to swing definitely toward the negative.

When Senator Borah took his seat, the constructive phase of the debate was practically finished. Even before the afternoon was over, Senator Robinson was on his feet with a partial answer to the Borah allegations. As soon as the executive calendar was reached on Tuesday, the 22nd, Senator Thomas of Utah, the college professor who displaced Senator Smoot in 1932, launched into a telling counter-attack on the arguments of Johnson and Borah. Carefully, methodically, and judicially he reviewed the opposing arguments and either answered them or turned them.

In unfortunate contrast, Senator Reynolds of North Carolina, who followed him, ended the afternoon mouthing the old platitudes against American participation. One sentence is enough to give you a picture of Senator Reynolds and his speech:

> O Mr. President, I recognize well and true that throughout the length

and breadth of this great land of ours, extending from the blue waters of our own Atlantic to the Golden Gate of the Pacific and from the heavily timbered forests of Michigan to the pine-clad slopes of Florida, there are thousands upon thousands of good mothers, God-fearing women, some of whom today are in the Capital City of the World—Washington—who advocate our entrance into the World Court . . .

The opponents of the Court had begun to stall for time and senatorial debating had reached its traditional low point.

It would be possible to continue this catalog of speakers and speeches almost indefinitely, but at best it would be of doubtful value. Some of the amendments were ably debated and there were other sound and effective speeches—notably Bailey's answer to Borah on the 23rd, Borah's counter-rebuttal on the 24th, Johnson's rather petulant *Forgotten Men in American History,* and both of Senator Norris's speeches—one on his proposed reservation and his final statement before the vote was taken. But it would serve no useful purpose to discuss each of the thirty-three Senators who took some part, however small, in the debate. Many of them did no more than ask a question or add a minor, and many times irrelevant, remark. Another group—Shipstead, Russell, Reynolds, Gore, Costigan and Bulow—made speeches to be mailed to their constituents at government expense. Long and Schall spoke for the newspapers. The real burden of the debate rested on the shoulders of a comparatively small group—Robinson, Thomas, Logan, Bailey, and Pope on the affirmative; Johnson, Borah, Norris, Steiwer, and Davis on the negative.

By the 23rd, most of these men had spoken and it was becoming obvious that debate was almost exhausted. Late in the afternoon of that day, Senator Robinson asked the Senate to limit debate and proceed to a vote. This was the turning point in the debate. If Robinson's suggestion had been accepted, the United States probably would have ratified the protocols. But the negative strategy made it imperative that the vote be postponed until the following week. That there was little more to be said on the subject was of no parliamentary importance. Senator Costigan might well have said on Wednesday what he did say on the following Monday:

Mr. President, there is little that is new to be said on the important subject of the proposed adherence of the United States to the Permanent World Court of International Justice. Indeed the debates here, so far as they either advance unanswerable logic or echo tempestuous emotion—except for an occasional touch in some of the addresses of the golden age of American eloquence—appear to be less original contributions than reflections of earlier days and "battles long ago." The contest is ended. The essential argument is concluded.

Possibly a few declarations of faith are still in order, but no other justification can be urged for prolonged postponement of the balloting.

Senator Costigan's judgment of the debate as a whole was essentially correct. The debate of 1935 was only a faint echo of the January, 1926, or the League of Nations debate of sixteen years ago. Those touches of "the golden age of American eloquence" were occasional—very occasional.

What can explain such apathetic debate upon such an important issue? I believe that there is one explanation, a relatively simple one. The Senate showed little genuine interest in whether or not the United States entered the World Court in 1935. Small groups on each side were seriously concerned, but the majority of Senators, many of them newcomers, were indifferent. If they leaned at all, it was toward opposition. If Roosevelt had cracked the whip, the United States would have joined the Court. He did send a message, but it was a weak one. If the proponents of adherence had pushed the debate and pressed for an early decision, we might have joined the Court. But the negative strategy was successful. More than the necessary one-third of the Senate were mildly opposed to the Court. If the issue could be delayed, it would be possible to bring them behind Borah and Johnson. However, the vote could not be held up unless debate continued. It was necessary for the negative to keep on talking, even though it had little or nothing to say. It is no wonder that the debating was of low caliber. By Friday, the 25th, enough votes were in line to assure the defeat of the resolution. All that remained was to manufacture a good excuse for doing so. The debate was drawn out over Sunday, Father Coughlin denounced the Court, the Senate was flooded with telegrams opposing adherence, the vote came, and the resolution was rejected 52-36. Father Coughlin and his telegrams are the excuse, but not the reason, for the defeat of the World Court in the Senate of the United States.

It was a disappointing debate, but it is typical of debating as it is now being done in the Senate Chamber on Capitol Hill.

HENRY GODDARD ROBERTS, *George Washington University*

# NEWS AND NOTES

(Please send all items of interest for this department directly to Miss Lousene Rousseau, 49 East 33d Street, New York City.)

The Practice Tournament sponsored by the Western Association of Teachers of Speech and conducted by Professors Joseph Baccus of the University of Redlands and Kenneth M. King of San Francisco State Teacher's College was held in San Francisco November 25-27. The convention was a very successful one and several of the teachers and students taking part remained for the sessions of the Western Association of Teachers of Speech at the William Taylor Hotel held during the latter part of the same week.

The contest events were as follows: men's debate, women's debate, junior college debate, men's oratory, women's oratory, men's extempore speaking, women's extempore speaking, interpretative reading (women).

The following named states were represented: Arizona, California, Colorado, Idaho, Oregon, Utah, and Washington. Thirty-three different colleges, universities and junior colleges sent representatives and contestants. There were 50 teams in the men's varsity, 21 women's teams, and 30 lower division and junior college teams. Sixty-four men took part in the extempore contest and about 36 men in oratory. The question of the Supreme Court was used in the debate, with decisions 152 affirmative and 146 negative.

The annual convention of the Western Association of Teachers of Speech was held at the William Taylor Hotel in San Francisco, California, November 28-30. The general theme of the program was "Better Speech Training through Improved Speech Technique." A representative group of West Coast speech teachers was present to enjoy an instructive and varied program.

Among the high lights on the program were the attendance and speech of Elizabeth McDowell, of Teachers College Speech Department, Columbia University; the after dinner speaking at the annual banquet of the Association; and the moving pictures of the human larynx in action (breathing and making sounds) contributed by Dr. Joel J. Pressman, of Los Angeles.

The Association authorized the issuance of the fifth annual book of Proceedings in mimeograph print. The new volume will be edited by the retiring president, Joseph F. Smith, of the University of Utah. The fourth book, issued for the 1934 convention, "Revaluation of the Place of Speech in the Educational Process," may be obtained from Professor E. R. Nichols of the University of Redlands, past president.

The next meeting of the Association will be held at Pasadena, California, and the year following the meet will be in Denver, Colorado. The new officers selected are:

President, Professor E. Z. Rowell, Univ. of California, Berkeley, Calif.
Vice-President, Dr. Elwood Murray, Univ. of Denver, Denver, Colo.

2nd Vice-President, Prof. Charles B. Mitchell, Oregon State College, Corvallis.
3rd Vice-President, Prof. Charles Frederick Lindsley, Occidental College, Los Angeles.
Secretary-Treasurer, Jessie D. Casebolt, San Francisco State Teachers College.

At the quarterly dinner meeting of the New York League for Speech Improvement, held on Saturday, December 14th at the Hotel Dauphin, 126 West 67th Street, at 6:30 P.M., Dr. Edmund Fowler was guest speaker.

His topic was *"How the Speech Teacher May Co-operate in Alleviating Impaired Hearing."* An open forum followed the address.

Dr. Fowler is director of the Manhattan Eye, Ear, Nose and Throat Hospital; member of Board of Research of the National Medical Society; special clinician at New York League for the Hard of Hearing; and president of the New York Nursery School for Speech and Hearing.

The officers of the New York League for Speech Improvement are:
President, Professor E. D. McDowell, Columbia University.
1st Vice-President, Dr. Letitia Raubicheck, New York City Schools.
2nd Vice-President, James F. Bender, College of the City of New York.
Secretary-Treasurer, Dr. Lou Kennedy, Brooklyn College.

## THE SOUTHERN ASSOCIATION SPEECH TOURNAMENT FOR 1936

Gainesville, Florida, April 14, 15, 16, 1936

The Annual tournament of speech contests for 1936 will be held in Gainesville, Florida, April 14, 15, 16, beginning at 8:30 A.M. on the first day and ending at noon, April 16. Speech contests will be held in debating, oratory, extemporaneous speaking, and after-dinner speeches, as described below. A poetry reading festival will be held also and the Southern District of Tau Kappa Alpha will sponsor a Convention Plan Debate.

### *General Tournament Rules*

1. At least one faculty member of each participating school must be a member of the Southern Association of Teachers of Speech.

2. An entry fee of $1.00 will be charged for each contest entered by a team or a speaker.

3. Each debating team must be accompanied by its debate coach or by a faculty member qualified to serve as a critic judge of debate. In case a team is not accompanied by a debate coach, it will be entered upon payment of an extra fee of $5.00, which will be used to secure an additional judge, if needed, for that team.

4. Dress in all contests will be informal. However, girls may at their option wear evening dresses at contests held in the evening.

5. There will be an important meeting of all debate coaches and officials at 8:00 P.M. Monday evening, April 13, 1936.

6. Entries in all contests must be reported on or before April 1, 1936. An entry blank will be sent with the March issue of the Southern Speech Bulletin.

*Debate Tournament*

The question to be used this year will be the Pi Kappa Delta question, the exact wording of which is as follows: RESOLVED, THAT CONGRESS SHOULD HAVE THE POWER TO OVER-RIDE, BY A TWO-THIRDS MAJORITY VOTE, DECISIONS OF THE SUPREME COURT DECLARING LAWS PASSED BY CONGRESS UNCONSTITUTIONAL. Each school will be represented by a team of two speakers with a ten-minute constructive speech, and a five-minute rebuttal for each speaker. The round-robin plan of organization will be followed, with each team debating six times, three on the affirmative and three on the negative. However, each school will be entered *as a school* and may enter as many as four debaters, shifting the personnel of the team from debate to debate. Judges will be assigned by lot; no judge, obviously, officiating in a debate in which his own team is participating.

*Extemporaneous Speeches*

The general subject for the extemporaneous speaking will be: GAINS AND LOSSES UNDER THE NEW DEAL. Each school may be represented by only one speaker, who will draw a specific topic under this general subject one hour before the contest is to start. These speeches must be not more than eight nor less than six minutes in duration.

*Oratory*

A free choice of subject will be allowed. The oration used in this contest must not have been used in any but local contests. No oration may be less than eight minutes nor more than ten minutes in length.

*After-dinner Speeches*

In this contest also, freedom of subject is to be allowed; however, the speech should fit the following occasion: an annual meeting of students interested in the various phases of extra-curricular speech work, together with the faculty members engaged in the teaching of speech. Each speech must be between five and seven minutes in length. "A good after-dinner speech may be humorous. It must be entertaining." Each contestant is expected to file three copies of his speech with the director of the tournament.

*Poetry Reading*

A poetry reading festival will be held during the tournaments. This is not a contest and no entry fee will be charged nor will any prizes or awards be made. Students are to have complete freedom of choice in the selections to be used.

*The Tau Kappa Alpha Convention Debate*

The Southern District of Tau Kappa Alpha will sponsor a convention type debate during the tournament. Subjects will be discussed for a limited period and then a resolution will be adopted making definite suggestions regarding the subject. The following subjects are to be used: TENANT FARMERS IN THE SOUTH; THE CRIME PROBLEM OF THE UNITED STATES; RELIEF FOR THE UNEMPLOYED.

This is not intended to be a complete announcement regarding the tournament. For further information, see article, Contests for 1936, page 5, of the

Southern Speech Bulletin, October issue. Interested parties may write the Tournament Director, Professor A. A. Hopkins, University of Florida, Gainesville, Florida, or the Executive Secretary of the Association, Professor T. Earle Johnson, University of Alabama, Tuscaloosa, Alabama.

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The Southern Association of Teachers of Speech has launched an interesting and ambitious project—the publication of *The Southern Speech Bulletin*. The first copy was released in October, and the second will be published in March. It is hoped later to make it a quarterly publication. It is an attractive forty-page magazine, with interesting articles furnished by a number of southern-born speech teachers from various parts of the country: Mrs. Elizabeth McDowell, of Teachers College, Columbia University; William Norwood Brigance, of Wabash College; Carrie Rasmussen, of the Madison, Wisconsin, public schools; Dr. Smiley Blanton, New York City; G. E. Densmore, University of Michigan; and Gail Patrick, motion picture actress of Hollywood, California. The magazine carries editorials, book reviews, news and notes, and a directory of officers of state speech associations of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, Tennessee, and Texas. Rose Johnson, of Woodlawn High School, Birmingham, Alabama, is editor of the new journal; T. Earle Johnson, of the University of Alabama, serves as joint editor and business manager; and Louise Sawyer, of Georgia State Woman's College, edits the news and notes. Associate editors include Nellie Magee, Hillman College; Harley Smith, Louisiana State University; A. A. Hopkins, University of Florida; Glenn R. Capp, Baylor University; Pearl Buchanan, of the East Kentucky State Teachers College at Richmond; and Margaret Wills, of Southern College.

Another important activity of the Southern Association of Teachers of Speech is the appointment of a Committee for the Advancement of Speech Credit Recognition, formed for the purpose of trying to persuade colleges and universities to grant entrance credit for high school speech courses. Each southern state provides one member of the committee, and the membership is as follows: H. P. Constans, University of Florida, chairman; T. Earle Johnson, University of Alabama; Virgil L. Baker, University of Arkansas; Louis Clifton, University of Kentucky; Dr. Giles W. Gray, Louisiana State University; Dwight W. Wentz, University of Mississippi; George McKie, University of North Carolina; Dr. John B. Emperor, University of Tennessee; and Elwood Griscom, University of Texas.

The 1935–1936 meeting of the Southern Association of Teachers of Speech will be held in Gainesville, Florida, April 14-18. The first two and a half days of this period will be devoted to tournaments in debate, oratory, extemporaneous speaking, after-dinner speaking, and poetry reading. The regular convention will be held the last two and a half days, closing with a luncheon April 18. H. P. Constans, of the University of Florida, is in charge of arrangements for the convention.

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The State Board of Education of Tennessee has approved a course of study for high school speech prepared under the direction of Laveta Epperson

of Chattanooga. The syllabus provides for a course in Fundamentals, which is prerequisite to other courses, and special courses in Public Speaking and Debate, Interpretative Reading, and Dramatics, each course being allowed one-half unit credit for eighteen weeks.

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One of the most active state speech associations in the country is that of Missouri. For some time past a committee has been engaged in making a survey of speech instruction in the secondary schools of the state, and the results of that survey are now available and can be secured from Wilbur E. Gilman, University of Missouri. The first speech activity of the state Association of Teachers of Speech for the current year was a meeting held at Kansas City October 24-26 in conjunction with the second annual meeting of the Missouri Academy of Science. Professor Gilman read a paper before the Philosophy Section of this meeting, entitled "The Relation of Speech to the Humanities." At the Speech Section the following programs were held:

FRIDAY, OCTOBER 25—PROFESSOR GILMAN, CHAIRMAN

*The Scientist's Debt to Rhetoric*, Bower Aly, University of Missouri; *An Experimental Study of Controlled and Uncontrolled Types of Breathing*, Wesley Wiksell, Stephens College; *Speech Training in England: Observations from a Recent Tour*, Bessie Gay Secrest, Northeast High School, Kansas City; *Reading Defects Associated with Stuttering and Oral Inaccuracy*, Leo B. Fagan, St. Louis University; *Audience Attention: A Common Denominator of Public Speech and Acting*, Loren D. Reid, University of Missouri; *The Speech Needs and Abilities of Pupils in the University Elementary School, State University of Iowa*, Ernest C. Fossum, Westport High School, Kansas City.

SATURDAY, OCTOBER 26

*The Classroom Teacher in the Field of Speech*, Mary Ralls, President of the Department of Classroom Teachers, N.E.A., Kansas City; *The Children's Theater as an Educational Project*, Winifred Beatty Lyon, St. Teresa's Junior College, Kansas City; *The Problem of Training Teachers of Speech in Missouri*, J. P. Kelly, Northwest Missouri State Teachers College, Maryville; Debate on High School Medical Service Question: C. C. Fairchild, Manual Training High School, Kansas City, vs. C. E. Buehler, University of Kansas; Discussion, *Socialized Medicine*, led by Dr. Carroll P. Hungate, Kansas City.

On December 5, 6, and 7 the Missouri Association of Teachers of Speech co-operated in the Arts and Science Week Convention with the College of Arts and Sciences of the University of Missouri, the Drama Department of Christian College, the Missouri Workshop, the Stephens College Art Theatre, the Missouri High School Debating League, and Forensic Activities of the University of Missouri. The conference opened with a production of Dan Totheroth's *Moor Born*, under the direction of H. Donovan Rhynsburger. All speech teachers were invited to attend the performance as guests. The following programs were presented during the convention:

GENERAL SESSION

*Greetings from Columbia Teachers of Speech*, A. Laurence Mortensen, Stephens College; *The Association Program for the Next Biennium*, Wilbur

E. Gilman, University of Missouri, President of the Association; *Co-ordination of Speech with Other Departments*, Ruth Kelso Renfrow, Hosmer Hall.

DEBATE AND PUBLIC SPEAKING

Lloyd W. Welden, Maplewood High School, Presiding

*Is There a High School Type of Debating?* W. Francis English, Carrollton High School; *Psychological Aspects of Public Speaking*, Fred McKinney, University of Missouri Psychology Department; *Teaching the Business Man to Speak*, C. C. Fairchild, Manual Training High School, Kansas City.

DRAMATIC ART

R. C. Bednar, Christian College, Presiding

*Puppetry: A Functional Medium*, Demonstration by Jean Starr Wiksell, formerly of Louisiana State University; *Mask Making*, Demonstration by Elwood Ramay, Southwest High School, Kansas City; *Consistency in Costuming*, with illustrations from a production of *The Ivory Door*, by Virginia Lee Comer, Maryville College; *Principles of Directing*, Demonstration by Frank McMullan, Stephens College.

SYMPOSIUM ON THE TEACHING OF SPEECH IN ELEMENTARY SCHOOLS

C. A. Phillips, Director of the University Practice Schools, University of Missouri, Presiding

*The Place of Speech in the Elementary Schools*, Dorothy Farthing, University Elementary School; *Speech Training in the Elementary Schools: Basic Considerations*, Ernest C. Fossum, Westport High School, Kansas City; *Choric Speech: An Approach to Speech and Voice Problems of the Elementary School Student*, Aileen Lorberg, Mary Greene School, Cape Girardeau; *What Speech Education Means to the Elementary School Child*, Dorothy Miniace, Auditorium Instructor, Ashland School, Kansas City; *What Price Lack of Speech Education in Our Classroom Teachers?* Louise Abney, Teachers College of Kansas City.

GENERAL SESSION

Wilbur E. Gilman, Presiding

*Progress of Speech Organizations in Missouri*, Harriet Northern, Secretary, Department of Speech, Missouri State Teachers Association; *The Future of the Profession of Speech*, Karl R. Wallace, Iowa State College; *The Place of Speech in a Liberal Education*, Frederick M. Tisdel, Dean of the College of Arts and Sciences of the University of Missouri.

SYMPOSIUM ON SPEECH CORRECTION AND SPEECH IMPROVEMENT

Ruth Curtis, Northeast Missouri State Teachers College, Presiding

*Reading Disabilities of Stutterers*, Leo B. Fagan, St. Louis University; *Speech Correction in California*, Doris Yoakum, Stephens College; *What Speech Correction Can Do for the Organically Handicapped*, Evelyn Young, R. J. Delano School for Crippled Children, Kansas City; *The Romance of Speech Correction*, Louise Abney, Teachers College of Kansas City; *Children's Speech Defects*, M. Pearl Lloyd, Ohio Wesleyan University; *Vocalization in Speech and Song*, Ernest L. Cox, Stephens College; *The Value of Phonetic*

*Training for the Teacher,* Hermann B. Almstedt, Professor of Germanic Languages, University of Missouri.

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The Fifth Annual Rocky Mountain Speech Conference will meet at the University of Denver February 13, 14, and 15. A variety of programs has been announced for the session, including sessions on general problems, speech theory, case-method intercollegiate panel discussion, declamatory contests, choral speaking, radio speaking, intercollegiate extemporaneous oratory and debates, dramatics, dialects, interpretation, research, and many other topics. The complete program will be included in the April News and Notes.

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The Department of Speech of the Arizona Education Federation met in Phoenix on Friday, November 8, with Winifred W. Clemens, of the Florence Union High School, as Chairman. At this meeting Mrs. Alethea Smith Mattingly, of the University of Arizona, discussed *Teaching Good Speech to Children of Foreign-born Parents,* and W. Arthur Cable, Head of the Department of Speech of the University of Arizona, spoke on *State Speech Contests.*

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The South Dakota State Speech Association held its annual meeting in Mitchell on November 25 and 26, in conjunction with the State Educational Association convention.

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An interesting project is under way in Wisconsin, where, under the general direction of the University Extension Division, H. L. Ewbank and A. F. Wiledon, of the University faculty, are directing a statewide program of public discussion. Dr. Ewbank is developing a type of meeting especially suited for such groups, and plans to conduct training schools to demonstrate the method and to train discussion leaders. Professor Eiledon, of the Department of Rural Sociology, will direct the organization of the project in rural clubs, and Professors J. A. James of the Department of Education, and Don Anderson and R. N. Froker of the Department of Agricultural Economics, will give instruction in the topics chosen for discussion. Almere L. Scott, director of the Department of Debating and Public Discussion in the University Extension Division, will assist in the preparation and distribution of package libraries. The topics which have been chosen by a group of rural leaders for the present season are the following: (1) Why don't rural boys and girls go to high school? (2) Is dairying doomed in Wisconsin? (3) Who should pay the doctor bills? (4) How can you get your money's worth?

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An unusual event, of interest to speech teachers, occurred at Yale University this fall. The only public speaking course offered at Yale outside of the Divinity School, given without credit by Hubert Greaves of the Divinity School staff, was discontinued by the college authorities on the ground that they could not afford the course. The demand for the course was so great that the university paper, *The Yale News,* offered to sponsor it. As a result, Mr. Greaves is giving his services free of charge, the *News* is providing him and his assistant transportation from the Divinity School, a mile and a half away, and the classes are being held in the Alpha Delta Phi House. All incidental

expenses of the course are being met by the paper. About 175 students enrolled for it.

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The Eighth Annual Meeting of the Indiana Speech Association was held at Indianapolis on Thursday, October 17, with the following program scheduled:

SESSION ON COLLEGE AFFAIRS

W. N. Brigance, Wabash College, Presiding

*Radio Speaking*, L. S. Winch, Purdue University; *Eugene O'Neill, Playwright*, Myron G. Phillips, Wabash College; *Albert J. Beveridge as a Speaker*, Herold T. Ross, De Pauw University; *Fifty Years of Teaching Speech*, E. P. Trueblood, Earlham College.

DEBATE AND ORATORY

C. E. Chapman, Presiding

Demonstration of North Carolina State of Debate, Directed by Winifred Ray, Wiley High School, Terre Haute; Explanation of Two-Man Team Organization in Rebuttal, P. E. Lull, Purdue University; Three-minute Reports on State Contests: (1) Original Oratory at Wabash, (2) Extempore Speech at De Pauw, (3) Oratorical Declamation at Franklin, (4) Discussion at Indiana, (5) Debate Conference at Purdue, (6) State Debate Finals at Manchester.

LITERARY INTERPRETATION

Pearl LeCompte, Presiding

*Plan of Program for High School Reading Contests and Poetry Festivals*, Pearl LeCompte, Evansville College; *Development of Various Phases of Literary Interpretation in a Small High School*, Ravia Garrison, Boonville High School; *Demonstration in Choral Reading*, Frances Beik, Arthur Jordan Conservatory; *Interpretation Program in the City High School*, Olema Mots, Central High School, Evansville; Round-table Discussion of Material and Methods for Literary Interpretation.

SPEECH CORRECTION

Mrs. Emily Clegg Halls, Presiding

*Indiana Survey for Children Handicapped by Speech: Great Need for Teacher Training in Speech Correction*, C. M. Louttit, Director, Psychological Clinic, Indiana University; Discussion: *What Effective Work Can Be Done in Our Schools for Children with Special Defects?*

In addition to these programs there was a general discussion on stagecraft, a play performed by a traveling theatre, and a one-act play program by students of Indiana University under the direction of Lee Norvelle.

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## FORENSICS

For the first time in its history Massachusetts has organized a state-wide speech tournament for high school students, which will be held in Williamsburg on March 13 and 14. The tournament is sponsored by the National Forensic League. Its events will include debating, each school entering one affirmative and one negative two-man team; extemporaneous speaking, topics to be chosen from a combined coaches' list; original oratory; and oratorical, dra-

matic, and humorous declamations. Mrs. Raymond Warner of Williamsburg is leader for the state tournament, and the various chairmen for the districts are as follows: Harry Gardner, Massachusetts Department of Education, Boston; Sarah Loomis, Concord High School, Middlesex County and north of Boston; Guy Staples, Winchendon High School, Worcester; Mabel B. Fiske, Charlton High School, South Worcester; Mrs. James P. Reed, Hadley, Springfield and Northampton districts; Phyllis Baker, Williamsburg, Franklin and Berkshire districts.

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The Division of Speech of Pennsylvania State College is contributing to the program of adult education in that state by co-operating with the Arts and Science Extension in sending debating teams to appear before various community groups, such as women's clubs, parent-teacher's associations, service clubs, and others. Topics available for such appearances will include many subjects of public concern, but especially the proposition which was debated on the occasion of the recent ninth annual intercollegiate debate with Cambridge University, England: "Should Congress be empowered to over-ride, by a two-thirds vote, decisions of the Supreme Court declaring acts of Congress unconstitutional?"

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An unusually interesting forensic event in Missouri recently was a radio debate broadcast over the Red Network of N.B.C. November 12 between William Trufant Foster, Director of the Pollak Foundation for Economic Research, and Bower Aly, of the University of Missouri, Editor of the *Debate Handbook*, for the affirmative, and Dr. Morris Fishbein, Editor of the *Journal of the American Medical Association*, and Dr. R. G. Leland, Director of the Bureau of Medical Economics of the American Medical Association, for the negative. The proposition chosen for the debate was that being widely debated this year by high school forensic leagues, *Resolved*, that the states should enact legislation providing for a system of complete medical service available to all citizens at public expense.

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On February 8th Wabash College will hold its annual Oratorical Contest for Indiana High Schools, the winner to be awarded the state title and to become eligible for the National Forensic League Tournament. Later in the spring, April 24, Indiana University Extension Division will sponsor the State High School Discussion League Contest, the subject for which is "Socialized Medicine—How may we provide more adequate and systematic medical care?"

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The Speakers' Bureau of the University of Akron, organized and conducted by Maxine Dye of the Department of Speech there, is busy providing speakers for the several hundred organizations of that city. During the last two years the organization has sent out an average of fifty speakers each semester.

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A new institution at the University of Missouri this year is the Missouri High School Debaters' Assembly, formed by the Forensic Activities Management because of the inadequacy of the non-decision debate tournament held at the University of Missouri annually in December. The Assembly will provide

an opportunity for high school debaters to take part in legislative debate, to hear discussions of measures concerning the current debate proposition, to increase facility in the application of parliamentary procedure, and to become acquainted with other high school debaters and with debaters at the University. Delegates will be seated from any high school holding membership in the Missouri High School Debating League, and from the Universities of Kansas and Missouri. Delegates pay their own expenses (or they are borne by their respective schools) and each delegate is expected to attend all sessions of the assembly. He is privileged to present bills, to nominate officers, to serve on committees, to speak from the floor, and to vote on any measure. Any delegate may submit any bill he chooses, provided that it pertains generally to the debate subject for the year. Arrangements may be made for the hearing of testimony of experts by committees engaged in the study of pending bills. Debate coaches or faculty representatives accompanying the delegates are not admitted to the floor of the assembly, but may be seated in the galleries. An Assembly Banquet is tendered the delegates by the University.

## DRAMATICS

All speech teachers are interested in the $3,000,000 Federal Theatre Project, of which Mrs. Hallie Flanagan, director of the Experimental Theatre at Vassar College, has been made co-ordinator. This project is expected to provide work for 12,000 actors and technicians, and is paid for by the Works Progress Administration. Among Mrs. Flanagan's plans are the establishment of Negro companies in Harlem and in the South; Yiddish and Chinese and other language group theatres; circuses which will travel to the small towns of the West and the South; vaudeville or variety shows in city parks in conjunction with relief orchestras; several experimental theatres for testing the scripts of new dramatists; historic theatres, such as one at Charleston, South Carolina, which will be remodeled to house repertory companies producing early American plays; a national bureau of plays, research, translation and publication to read the offerings of prospective playwrights; a theatrical festival in Washington every spring at which regional directors will introduce new or forgotten plays, marionette shows; productions by elderly actors of nineteenth century shows, among them *Uncle Tom's Cabin*, *Abraham Lincoln*, and Bronson Howard's farces.

Syracuse University has just undertaken an ambitious project—the leasing of one of the largest theatres in the city to serve primarily as a departmental laboratory for students of the School of Public Speech and Dramatic Art, of which Sawyer Falk is director. However, it is planned also to make the theatre a civic and community venture as well, available for the use of amateur drama groups, for legitimate shows on tour, for a few of the higher grade movies, and for children's theatre productions.

Recent productions of Plays and Players at Los Angeles Junior College include *The Cradle Song*, by Martinez-Sierra; *The Guardsman*, by Ferenc Molnar; *The Pursuit of Happiness*, by Armina and Lawrence Langer; *Devil Joe*, an original drama by Mabel Keefauver and Jerry Dodson, depicting an interesting and colorful portion of early California history; and two Shake-

spearean plays, *King Henry IV*, and *Taming of the Shrew*. Harold Turney is Chairman of the Department of Drama at the Los Angeles Junior College.

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An impressive pageant, *Progress of Youth*, was given in Pontiac to celebrate the three hundredth anniversary of High School Education in America, early in October. W. N. Viola, of the Pontiac High School, was both author and director.

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The Jane Manner Players present original one-act plays each Saturday evening, at 8:30, for the Talk-of-the-Town Club, and repeat them on Station WLWL on Thursdays at seven. Original manuscripts for consideration for these programs may be sent to the Jane Manner Speech and Drama Studio, Steinway Hall, New York, for consideration. Postage should be included if the manuscript is to be returned. Auditions for a Junior Shakespeare Group and for a One-Act Theatre Club are held Saturdays at two at the Jane Manner Studio.

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Clayton Hamilton is acting as narrator in the Radio Guild's popular history cycle of Shakespeare's "King" plays which are being broadcast to listeners and to schoolrooms each Thursday at 4:30 E.S.T.

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The Twelfth One-Act Festival presented by the Dramatic Classes of the Pontiac, Michigan, High School Speech Department, was held December 5, 6, and 7. The plays presented were *Crabbed Youth and Age*, by Lennox Robinson; *The Dear Departed*, by Stanley Houghton; *The Boy Who Discovered Easter*, by Elizabeth McFadden; *Sparkin'*, by E. P. Conkle; *Miss Civilization*, by Richard Harding Davis; and *The Toy Shop*, by Percival Wilde. Three of these plays were presented each night for the first two nights of the Festival, and the judges then selected the best three for the final performance, Saturday evening. W. N. Viola was dramatic director of the Festival.

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The University of Florida and Southern College exchanged plays recently. Southern College's Vagabonds presented Lulu Volmer's *Moonshine and Honeysuckle* at the University of Florida, and the University players gave George Kelley's *The Torch Bearers* at Lakeland.

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## PERSONALS

Wallace Theron Ashby, of the Iowa University Graduate School of Speech, is the new professor of speech at Whittier College, California, succeeding W. Eugene Knox.

Theodore Hatlen, University of Redlands '34, who spent the college year of '34-'35 in graduate work at Cornell University, has taken the speech position left vacant at Franklin College, Indiana, by Ray Ehrensberger, who has joined the speech faculty at Syracuse University, N. Y.

Keith Case, who was coach of debate at Colorado Teachers College (Greeley) last year, has gone to the Garden City, Kansas, Junior College Speech Department this year. C. A. Giles has taken his place at Colorado Teachers College.

Roy C. McCall, after spending a year and two summers working on his doctorate in speech at the University of Iowa, is back at his post at Whitman College, Walla Walla, Washington.

Kent Andrews, University of Redlands '34, is taking the position in dramatics at Coe College, Cedar Rapids, Iowa, after a year in graduate study at Iowa University.

Prof. Wilbur Moore, of the Department of Speech at Colorado State Agricultural College, Ft. Collins, is on leave this year and is working on his doctor's degree. Prof. Warren L. Strausbaugh is taking his work at Colorado State.

Prof. N. B. Beck of the University of Hawaii is planning to take his debate team on an extensive trip through the States beginning at the end of January.

Miss Edna Irwin, formerly of Baylor College for Women at Belton, Texas, has joined the speech faculty at the College of Pacific at Stockton, California. Robert J. Wright, of Pacific, has gone to the Bakersfield (California) Junior College and High School.

A new volume of "Intercollegiate Debates," No. 16, edited by Egbert Ray Nichols of the University of Redlands, is just out. Professor Nichols will have a handbook on the 1935-36 Pi Kappa Delta Debate Question out in December. Both books are issuing from the press of Noble & Noble, 100 Fifth Ave., New York City.

Miss Marguerita Frye, of Muir Technological High School, Pasadena, California, heads the Southern California Speech Arts Association this year; and Professor B. D. Scott, Pomona College, is President of the College Speech Teachers of Southern California. The two organizations are affiliated and hold some of their meetings jointly.

Bernard Hewitt, of the University of Montana Speech Department, is representing that state as regional director on the board of the Western Association of Teachers of Speech.

John K. Arkwright, of the Portland High School, is president this year of the Oregon Speech Teachers Association.

Colorado has just recently organized a state Speech Teachers Association, which will supplement the work of the Rocky Mountain Speech Conference, dealing solely with the teacher's work in speech.

W. D. Copeland, formerly head of speech at Colorado College, Colorado Springs, has recently been elected president of Lincoln College, Illinois. He has been succeeded at Colorado College by E. C. McCue.

Bixby Meyer follows C. Dorr Demarree at the Los Angeles College of the Pacific. Mr. Demaree has gone into service with the Free Methodist Church.

Miss Marjorie Gullan, of the London Speech Institute, has spent the first six months of the school year in this country, where she has directed a number of brief courses in choral reading and has given a number of lectures on choral reading. She also appeared on the programs of the National Council of Teachers of English and the National Association of Teachers of Speech. She gave a six-weeks course at Columbia University, and briefer courses at the University of Wisconsin, and at Denver, Indianapolis, Pittsburgh, and Philadelphia.

W. C. Troutman, formerly of the University of Wisconsin, is the chair-

man of the new Speech and Drama Department at the University of Kansas City, Missouri.

A. M. Harris, of Vanderbilt University, is again on leave this year, in Tucson, Arizona. Mrs. Helene B. Hart is acting in his place this year.

Charles H. Voelker has gone to Dartmouth College to organize a speech clinic there.

Dr. J. H. McBurney is on leave of absence from the University of Michigan this year. He has been awarded a fellowship at Columbia University and is spending the year at work there.

Floyd K. Riley has resigned his position at the University of Michigan to join the speech staff at the University of Oklahoma.

Ellwood Griscom, Jr., of the University of Texas, and Clarence E. Lyon, of the University of South Dakota, exchanged teaching positions during the 1935 summer session.

Mrs. Alethea Smith Mattingly, who has been doing part-time teaching at the University of Arizona, has been placed on a full-time basis, due to unexpectedly heavy registration.

Alan Monroe, of Purdue University, is on leave of absence this year, studying at Northwestern University. New staff members at Purdue include Gilbert Williams, technical director of the Purdue Playshop, Stanley Trefil, in charge of freshman debate, and Max Steer, director of the Speech Clinic.

Donald Hayworth has returned to the University of Akron, after a year's leave of absence spent in writing.

Donald Varian is now in charge of dramatic production at the University of Akron.

Miss M. E. De Witt, formerly of Vassar and Wellesley Colleges, has been appointed Consultant and Adviser on Oral Arts, Crafts, and Related Sciences, to the National Recovery Council.

Eugene Bahn, who received his Ph.D. degree in speech from the University of Wisconsin in June, is teaching at Colgate University, and presenting a series of plays over the Syracuse radio station. He spent the summer in Europe, studying with Emil Pirchan of the Prague Deutches Theatre and with Frieda Richard of the Viennese Burgtheatre. He attended the Max Reinhardt rehearsals in Salzburg.

# Who's Who Among Contributors

Robert T. Oliver, who contributes the article on *Intellectuality, Emotionality, and Rationalization*, received his A.B. degree from Pacific University, Forest Grove, Oregon, in 1931. The next year he took his M.A. degree from the University of Oregon. He is now pursuing graduate work at the University of Wisconsin on leave from Clark Junior College, where he is Dean. His major interests are conversation, rhetoric, and oratory.

Bert Emsley, who contributes the article on *Single Consonant Contractions in General American English*, is an instructor in English at Ohio State University. He holds an A.B. from Harvard University and a Ph.D. from Ohio State University. His publications have appeared in *PMLA* and *American Speech*. He is secretary of the Ohio Association of College Teachers of Speech.

Chas. H. Voelker, who contributes the article on *The Sounding Board Function of the Hard Palate in Voice*, received his M.A. degree in 1933 from Ohio State University, majoring in Speech Pathology. Before going to Dartmouth College, he was in charge of Speech Correction at the Capitol College of Oratory at Columbus, Ohio.

Dr. Emma Grant Meader is the wife of Dr. James Laurence Meader, President of Sage College, Troy, New York. She is a Lecturer in Psychology and Speech at Russell Sage College, and was formerly Instructor in Speech and Elementary Education at Teachers College, Columbia University. Dr. Meader is author of *The Teaching of Speech in the Elementary School*, Teachers College, Columbia University, 1928.

Edward Mammen and Robert Sonkin, who contribute the article on *A Study of Italian Accent*, are members of the Public Speaking Department of the College of the City of New York. Mr. Mammen is co-author of *The Spoken Word in Life and Art*.

Karl Wallace, who contributes the article on *Rhetorical Influences in Tudor Education*, is an assistant professor of Public Speaking at Iowa State College. He received his Ph.D. from Cornell University in 1933. His thesis was *Francis Bacon's Theory of Public Address*.

Charles O. Spriggs is responsible for the article on *Hamlet on the Eighteenth Century Stage*. He graduated from the University of Indiana and took his M.A. from Northwestern University. After teaching at the University of Iowa for a year, he went to the Agricultural and Mechanical College of Texas as a professor of Speech.

Gladys Borchers, who has the article on *An Approach to the Problem of Style*, wrote her Ph.D. thesis on *Differences in Oral and Written Style*. Miss Borchers is in charge of the Speech work in the University of Wisconsin High School.

Carless Jones has had first hand experience as a basis for his article on *Establishing a Basis for the Study of the Greek Theatre*. After graduating

from the University of Iowa in 1929, he went to Athens College, Athens, Greece, where he was instrumental in building a new theatre. While there he studied the famous sites of the Greek Theatres in all parts of Greece.

Lee Edward Travis, who is in charge of the courses in Speech Pathology at the University of Iowa, contributes the article on *A Point of View in Speech Correction.* He is the author of *Speech Pathology*, Appleton-Century, 1931.

Virgil A. Anderson, contributor of *The Administration of College Dramatics,* had his A.B. from Willamette University, Salem, Oregon, 1923; A.M., Stanford University, 1931. He has begun work on his Ph.D. at the University of Wisconsin. He was head of the English Department and Director of Dramatics at The Dalles High School, The Dalles, Oregon, 1923–1929, and has been at Stanford since 1929, as instructor in Public Speaking and director of the Speech Clinic. He was the faculty member of the Stanford Dramatic Council last year, during the time the study of college dramatics was made from which this article was written.

Donald H. Alden, author of *The First Pronouncing Dictionary,* is a teacher of Public Speaking and English in Los Angeles Junior College. He secured his A.M. and A.B. degrees from Stanford University. He taught in the Sacramento Junior College prior to entering Yale University in 1930 to pursue his graduate study. He received his Ph.D. from Yale in 1933.

Donald G. Hay, author of *Debate and Measurement of Attitudes,* is assistant Rural Sociologist at North Dakota State College. He graduated from North Dakota State College in 1927 and has been a graduate student at the Universities of Wisconsin and Chicago.

Beryl M. Simpson, author of *An Entertainment Bureau,* was born in Birmingham, England. Her formal education was received in this country, however. After wide experience in high school teaching, Miss Simpson joined the faculty of the Arizona State Teachers College in 1931. She holds an A.B. from West Virginia University, and an M.A. from Northwestern University.

Helen Kaltenborn, author of *Case Studies in the Forensic Program,* is a teacher of Speech at the Cheyenne Senior High School. Last year her debate team won the tri-state tournament at Greeley, Colorado, and the state tournament at Caspar, Wyoming. This year her team won the four-state tournament at Chaldron, Nebraska.

# THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

## TWENTIETH ANNUAL CONVENTION

Chicago, December 30, 31, 1935; January 1, 1936

*Meeting of the Executive Council, Stevens Hotel, December 29*

(1) Meeting called to order by President Williamson.

(2) President Williamson explained that whereas he held two positions on the Council, one as President and one as member at large, it was his wish to resign his membership at large in order that the Council may be more fully represented. Resignation accepted.

(3) J. A. Winans nominated and elected to fill the unexpired term resigned by Williamson.

(4) A financial report for the year ended December 15, 1935, was made by Executive Secretary Densmore. Motion made and carried that the financial report be accepted. (See page 173.)

(5) Editor Wise reported the progress of the JOURNAL.

(6) Research Editor Simon reported the progress of *Research Monographs.*

(7) Upon an invitation from the Missouri State Association of Teachers of Speech to hold our 1936 convention in St. Louis, motion made and carried that the invitation be accepted and that the 1936 convention be held in St. Louis, December 29, 30, and 31.

(8) Motion made and carried that Simon be re-elected Research Editor for a term of three years.

(9) Motion made and carried that a volume of *Research Monographs* be published in 1936.

(10) Motion made and carried that Research Editor Simon be empowered to create an editorial board for the *Research Monographs.*

(11) Motion made and carried that the publication dates of THE QUARTERLY JOURNAL OF SPEECH be changed from February, April, June, and November to February, April, October, and December.

(12) Motion made and carried that the *National Directory of Teachers of Speech* for 1936 be published.

(13) Motion made and carried that the Teacher Placement Service be continued throughout 1936.

(14) Brigance, Chairman, Committee on Joint Research in the History of American Oratory, reported the progress of his committee.

(15) Motion made and carried that Brigance's Committee on Joint Research in the History of American Oratory be established as a standing committee of the ASSOCIATION.

(16) Borchers, Chairman, Committee on Co-ordination, reported the progress of her committee.

(17) Motion made and carried that Borchers' Committee on Co-ordination be established as a regular standing committee of the ASSOCIATION.

(18) Report of Davis' Committee on Speech Education in Elementary Schools made by Henderson.

(19) Inasmuch as Mrs. Davis wished to be relieved of the chairmanship of her committee because she is no longer affiliated with an educational institution, her resignation was accepted. Motion made and carried that Henderson become the Chairman of the Committee on Speech Education in Elementary Schools. Motion made and carried that the Committee on Speech Education in Elementary Schools be composed of Irene Poole Davis, Bessie Rasmus, Carrie Rasmussen, Letitia Raubicheck, and Ellen Henderson, as Chairman, and that this committee be empowered to recommend to the President names of other people for appointment to this committee. Motion made and carried that the Council express its thanks and appreciation to Irene Poole Davis for the work accomplished by her committee.

(20) Motion made and carried that the recommendations in the Davis report be referred to the Co-ordination Committee, Borchers, Wise, Henderson, Norvelle, and Densmore, with power to act.

(21) Hayworth, Chairman, Committee for the Promotion of Co-operative Research, reported the progress of his committee. Motion made and carried that the Chairman's recommendation for his committee to be authorized to secure funds for the furtherance of its projects be accepted.

(22) Motion made and carried that Marguerite DeWitt be thanked for her interest in the NATIONAL ASSOCIATION in relation to the National Recovery Council and that she be provided with aid by the Committee on Co-operative Research.

(23) Norvelle, Chairman, Committee on Relations with the National Education Association, reported the progress of his Committee. Motion made and carried that Norvelle's Committee be asked to investigate all possible affiliations between the National Education Association and THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

(24) Report of Bietry, Chairman, Committee on Speech Education in Junior Colleges, was read by the President. Motion made and carried that his Committee be given assistance by the Executive Secretary in carrying out its projects.

(25) O'Neill, Chairman, Committee on Relations with the National Council of Teachers of English, reported the progress of his committee. Inasmuch as the work for this committee is now completed, the motion was made and carried that the committee be thanked for its work and that the committee be discharged.

(26) Heffner, Chairman, Committee on Speech Bibliographies, reported the progress of his committee.

(27) Borchers, Chairman, Committee on Speech Education in Secondary Schools, reported the progress of her committee. Motion made and carried that her committee be thanked for its work.

(28) Ewbank, Chairman, Committee on Radio Speaking, reported the progress of his Committee. Motion made and carried that Ewbank's Committee on Radio Speaking be established as a regular standing committee of the ASSOCIATION.

(29) Motion made and carried that a committee be appointed, composed of the President and the Executive Secretary of THE NATIONAL ASSOCIATION OF

TEACHERS OF SPEECH and the presidents of the various state and regional associations and that this committee be asked to study the question of affiliation and co-ordination of the national, regional and state associations and that the committee report at the next convention.

*Meeting of the Executive Council January 1*

(1) Motion made and carried that Weaver be elected chairman of a committee whose additional personnel is to be appointed by President-Elect Babcock; that this committee be empowered to confer with the North Central Association relative to the standards of teacher training for speech teachers; and that this committee be invested with power to act.

(2) WHEREAS, the Executive Council of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH is deeply sympathetic toward the announced objectives of the United States Constitution Sesquicentennial Commission, and

WHEREAS, the Executive Council of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH finds that the contemplated program of the United States Constitutional Sesquicentennial Commission falls without the proper province of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH as an organization,

THEREFORE, BE IT RESOLVED that the Executive Council of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH endorses the patriotic purposes and plans of the United States Constitution Sesquicentennial Commission and urges the individual members of THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH to cooperate to the fullest degree in their respective communities with the local representatives of the United States Constitution Sesquicentennial Commission.

*General Assembly, December 30*

(1) Meeting called to order by the President.

(2) Executive Secretary Densmore gave report of the Executive Council.

(3) Editor Wise gave the report of the Editor of the QUARTERLY JOURNAL.

(4) The convention elected a nominating committee for 1936 as follows: Gladys Borchers, Chairman, William N. Brigance, Lew Sarett, Clarence T. Simon, and Robert West.

(5) The convention elected the following officers for 1936: President, Maud May Babcock; First Vice-President, W. Hayes Yeager; Second Vice-President Ellwood Griscom; members of the Council: I. M. Cochran, Elizabeth D. McDowell, Louise Blymyer, J. Edmund Mayer.

(6) Greetings were read from Trueblood, Immel, Prentiss, and Babcock. Motion made and carried that the Executive Secretary express the appreciation of the ASSOCIATION to each.

(7) Simon moved the adoption of the following resolution:

RESOLVED: that THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, through its appropriate committee, seek relationship with the National Education Association, with the provision that this relationship will not impair the financial organization of this Association nor jeopardize its standing as a learned society. Resolution adopted.

# REGISTRATION BY STATES

Chicago Convention, Dec. 30, 31, 1935; Jan. 1, 1936

| | | | |
|---|---|---|---|
| Alabama | 6 | Nebraska | 14 |
| Arizona | 1 | Nevada | 0 |
| Arkansas | 5 | New Hampshire | 1 |
| California | 5 | New Jersey | 12 |
| Colorado | 11 | New Mexico | 1 |
| Connecticut | 0 | New York | 50 |
| Washington, D. C. | 4 | North Carolina | 2 |
| Florida | 2 | North Dakota | 2 |
| Georgia | 2 | Ohio | 58 |
| Idaho | 2 | Oklahoma | 18 |
| Illinois | 217 | Oregon | 0 |
| Indiana | 68 | Pennsylvania | 28 |
| Iowa | 60 | Rhode Island | 0 |
| Kansas | 15 | South Carolina | 1 |
| Kentucky | 3 | South Dakota | 10 |
| Louisiana | 12 | Tennessee | 6 |
| Maine | 1 | Texas | 9 |
| Maryland | 0 | Utah | 4 |
| Massachusetts | 5 | Vermont | 0 |
| Michigan | 86 | Virginia | 3 |
| Minnesota | 42 | Washington | 6 |
| Mississippi | 3 | West Virginia | 8 |
| Missouri | 31 | Wisconsin | 98 |
| Montana | 0 | Wyoming | 0 |
| | | Foreign | 2 |
| | | Total | 914 |

# FINANCIAL REPORT OF THE EXECUTIVE SECRETARY

*Balance Sheet, as of December 15, 1935*

| | | |
|---|---|---|
| Cash on hand | $1,410.64 | |
| Accounts receivable (less doubtful accounts) | 706.26 | |
| Inventories of stock at cost | 4,422.21 | |
| Inventories of supplies | 222.49 | |
| Total Current Assets | | $6,761.60 |
| Fixed Assets (office equipment) less depreciation | | 449.23 |
| Total Assets | | $7,210.83 |

LIABILITIES AND NET WORTH

| | | |
|---|---|---|
| Liabilities: none | | |
| Net Worth: Surplus, December 13, 1934 | $5,552.84 | |
| Profit for Current Year | 1,657.99 | |
| | | $7,210.83 |

INCOME SHEET, FOR THE YEAR ENDED DECEMBER 15, 1935

| | | |
|---|---|---|
| Income from Publications: | | |
| Memberships (regular) | $7,086.60 | |
| Memberships (sustaining) | 505.00 | |
| Bulletins | 153.50 | |
| Monographs | 538.06 | |
| Journals (single copies) | 234.20 | |
| Directories | 434.50 | |
| Advertising | 1,949.29 | |
| Total | | $10,901.15 |
| Cost of Sales: | | |
| Inventory, December 13, 1934 | $2,818.84 | |
| Purchases, Journals | 3,835.50 | |
| Monographs | 788.57 | |
| Directories | 402.07 | |
| | $7,844.98 | |
| Less: Inventory, December 15, 1935 | 4,422.21 | |
| Total cost of publications sold | | 3,422.77 |
| Gross Profit on Publications | | $7,478.38 |
| Expenses: | | |
| Journal Distribution | $ 599.95 | |
| Sustaining Membership services | 66.44 | |
| Sales promotion | 1,801.89 | |
| Collection expense and bad accounts | 791.98 | |
| Office expense (including secretarial) | 2,996.23 | |
| Total publication expenses | | 6,256.49 |
| Net Profit on Publications | | $1,221.89 |
| Other Income: | | |
| Convention receipts | $ 719.65 | |
| Placement Service receipts | 440.00 | |
| Total other income | $1,159.65 | |
| Less: Convention and officers' expenses | $467.98 | |
| Placement Service expenses | 255.57 | |
| Total other expenses | 723.55 | 436.10 |
| Total Net Profit | | $1,657.99 |